

MB

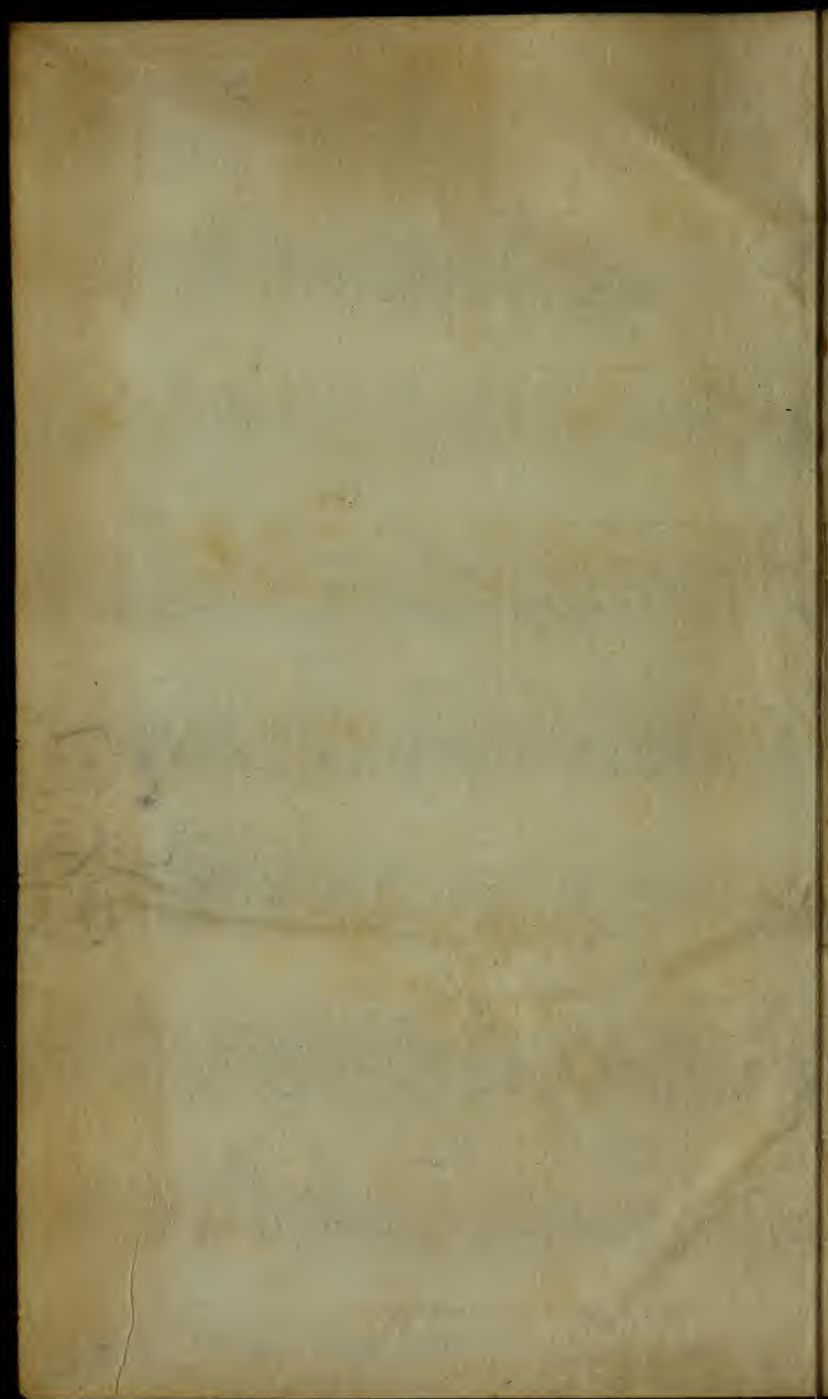
1. 2. 3.

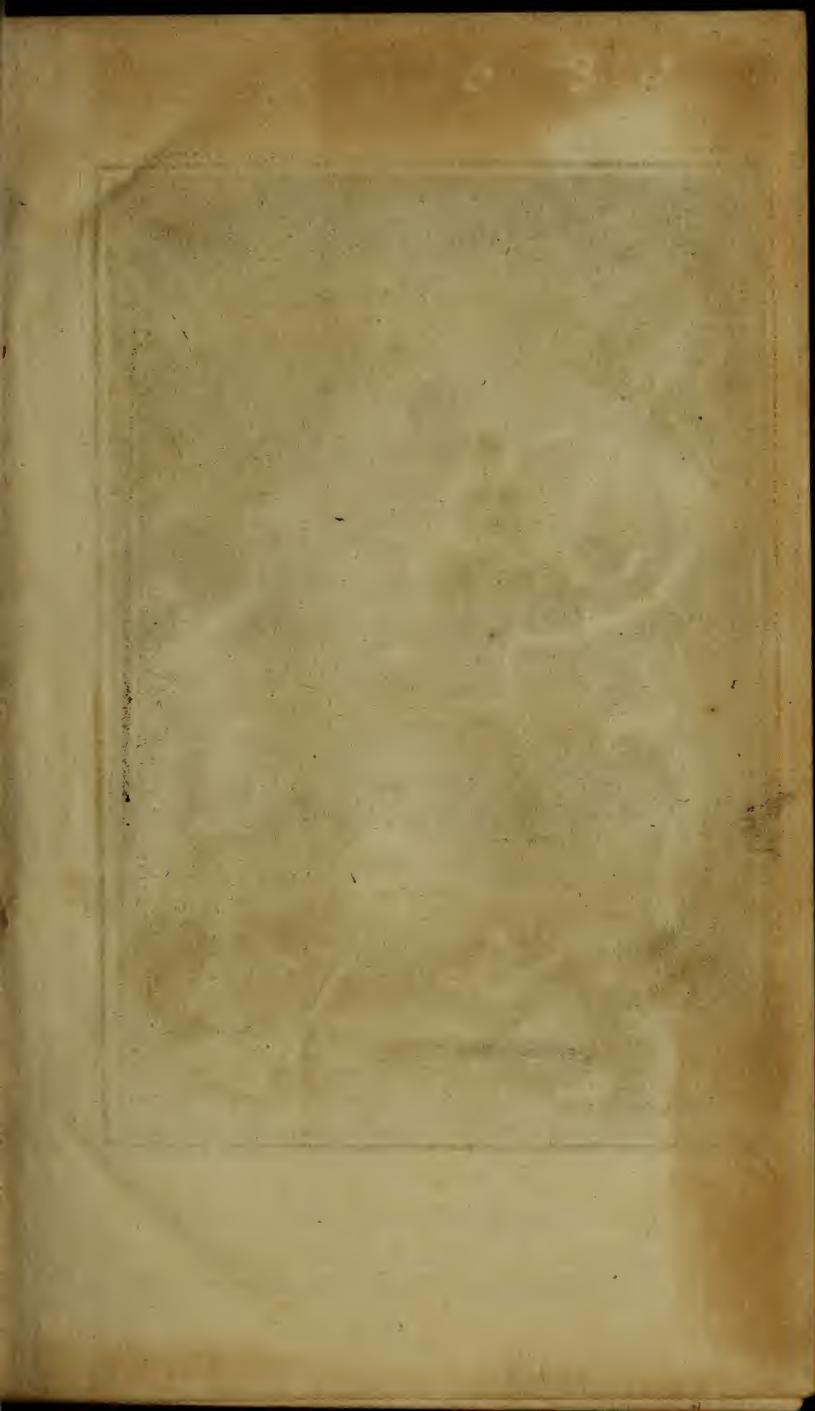
4



Stock
919

0: 3:0







A. Coupel In.

Jos. Nutting Sculp.

THE
Art of Painting,
AND THE
LIVES
OF THE
PAINTERS:

CONTAINING,
A Compleat Treatise of *Painting*,
Designing, and the Use of PRINTS:
With Reflections on the Works of the
most Celebrated PAINTERS, and of
the several *Schools of Europe*, as well
ANCIENT as MODERN.

Being the Newest, and most perfect Work of the Kind extant.

Done from the French of Monsieur DEPILES.

To which is added, An
ESSAY towards an *English-School*,
With the *Lives and Characters* of above 100 PAINTERS.

*Ego nec Studium sine divite Venâ,
Nec rude quid prodest videri Ingenium: —Horat. de Arte Poet.*

L O N D O N :
Printed for J. Nutt near Stationers-Hall, 1706.

Handwritten text, likely a list or account, written in a cursive script. The text is arranged in several lines, with some lines appearing to be headings or sub-sections. The handwriting is somewhat faded and difficult to decipher, but it appears to be a formal record or ledger.

TO

ROBERT CHILD. Esq;

SIR,

TIS one of the greatest Encouragements to most Writers, that they generally Address to Persons who knowing little of the Subject they treat of, it gives them an Opportunity to say as many kind Things as they please of their own Productions, without fear of Reprehension: But this Advantage I have entirely lost; for in speaking of Painting to you, Sir, I speak to One of the best Judges of that noble Art, which is not to be understood without Penetration, Delicacy, good Sense, a refin'd Taste, and a Portion of that Genius which inspir'd the Painter in his Performance. If I should say things boldly to you, and as of my own Knowledge, you would easily detect the Deceit, and my Presumption would be more unpardonable than my Ignorance. Yet, tho' I must be very Cautious how I go out of My

A 2 Depth,

THE DEDICATION!

Depth, lest I sink when I attempt to Swim, I may venture farther on your Candour and Humanity than on my own Judgment, were it to the full as good as I could wish it.

'Tis the Happiness, Sir, of Men of your Fortune, that they can Read and See what they think fit for their Pleasure or Instruction; but this Benefit rather exposes than improves Many, who have not a true Relish of the Things about which they are curious. Vast Libraries ill-chosen are rather Rubbish than Curiosities; and numerous Collections of Pictures injudiciously made, are the sport and contempt of the Spectator, and a Reflection on the Owner. But when such Libraries and Collections excel alike in Number and Value, they are Treasures of which the greatest Princes are proud. There's no Gentleman in England who has any thing of this kind in greater Perfection than your self, who possess something of several of the best Masters that are spoken of in the following Treatise, and every Day in your own House (the Ornament of the finest Square in Europe) you behold some of the Wonders that the Hands of Paolo Veronese, Guido, Nicholas Poussin,
Carlo

THE DEDICATION.

Carlo Maratt, and other excellent Artists have produc'd. By the Nicety of your Choice the World admires that of your Goût, and are surpriz'd to see so many rare Things together in a Country where Painting, and the Politer Arts, are not so much encourag'd as in those Places, where, perhaps, the Nobility and Gentry are not so well qualify'd to judge of Merit, nor so well able to reward it as in England. Yet, there are even here some few Illustrious Persons, and Men of Worth and Honour, who are sollicitous for the Prosperity of the Arts, and contribute, by their Studies and Bounty, towards making them flourish and prevail among us.

Painting is Sister to Poetry, the Muse's Darling, and tho' the latter is more Talkative, and consequently more able to push her Fortune, yet Painting, by the Language of the Eyes, and the Beauty of a more sensible Imitation of Nature, makes as strong an Impression on the Soul, and deserves, as well as Poetry, Immortal Honours.

Consuls, Emperors and Kings have entertain'd themselves with the Exercises of

The DEDICATION.

Poetry, and exalted the Muse by the Homage they paid her : As much is to be said for Painting. One of the four Houses of the Fabii, as Eminent as any in Rome, assum'd the Name of Pictor, for that Fabius, their Ancestor, painted the Temple of Health, and was esteem'd the Founder of the Old Roman School. More than one of the Emperors in the Bas Empire, spent many Hours with a Pallet and Pencil, and, in the last Century, Lewis XIII. learnt to Design of Vouet. The late Queen MARY of Glorious Memory, and her Sister our present Gracious Sovereign Queen ANNE, were both instructed in this Art by Gibson the Dwarf. All the Children of the Queen of Bohemia, Daughter to King James I. were taught to Paint by Hontorst, and, among the rest, the Princess Sophia, who, with her Sister the Abbess of Maubuisson, says Monsieur de Piles, se distinguerent par l'habileté de leur Pinceau. Alexander the Great was not so fond of his Mistress, as of his Painter, for he parted with her to please him, and our own King Charles I. delighted more
in

The DEDICATION.

in Painting than in all the other Sciences,
as much a Master as he was of all. But
you, Sir, are too well acquainted with the
History of the Art to be pleas'd with any
Information from Me, nor does it want any
other Recommendation than the Delight it at
once affords the most sublime Faculty of the
Soul, the Judgment, and the most delicate
Sense of the Body, the Sight to engage the
Protection of the Curious: And as you are
so in a very high Degree, I hope, Sir, this
will be no ungrateful Offering, since, as far
as our Author is concern'd, 'tis the most com-
pleat and exact Discourse of the Kind that
ever was publish'd in so small a Compass.

The Dissertation before his Abridg-
ment of the Lives of the Painters has
been thought admirable by severe Criticks,
and the Rules he lays down for Painting,
so just, that they might serve also for Poetry.
I do not say this, Sir, to bias your Opini-
on in his favour, that would be equally vain
and arrogant; you are so well acquainted
with our Author in his own Language, that
it will be easy for you to judge whether he
deserves the Character which is given of
him or not. He calls his Account of the

The DEDICATION.

Painter's Lives an Abridgment, and that with good reason, for you will immediately perceive that he industriously avoids entering into the Détail of their Actions: Indeed, the greatest of them Leonardo da Vinci, Michael Angelo, and Sir Peter Paul Rubens only excepted, did nothing of Consequence enough, otherwise than as Painters, to give occasion for any thing to be said of them worthy the notice of the Publick. In their private Capacities their Lives were like the rest of the Bulk of Mankind, too mean for the Pen of an Historian, and Monsieur de Piles has thought fit to let his short History of them contain only such of their Actions as serv'd to give the World the best Idea of them as Painters. He has incerted none but what had some Relation or other to their Art, and that was easily done in a few Pages, and sometimes in a few Lines, unless he had design'd to write a History of Pictures, and not of Painters. I believe Gentlemen's Curiosity, in this Case, will go no farther than to know where the Painter was born, whose Disciple he was, what was his Manner, how
he

THE DEDICATION.

he Executed it, which were his best Pieces, and when he Dy'd. Our Author tells us in his Preface, that he had seen all the remarkable Books of this kind, and after he had Examin'd Vasari, Ridolfi, Carlo Dati, Baglioni, Soprani, the Count Malvasia, Pietro Bellori, Van-Mandre, Cornelius de Brie, Felibien, Sandrart and others, thought his Abridgment necessary as well as his Dissertation, for large Volumes on the Lives of Private Men, must certainly contain many trivial Things, and consequently prove tiresom. There are few who have Leisure or Application enough to run thro' Ten or Twenty Books on an Art which was intended chiefly for Pleasure, tho' it has also its Opportunities of Instructing, as is made appear, we hope, in the following Translation.

His Reasons had the same Weight with Me in the Essay towards an English School. I have written of the English Masters, more as they were Painters than as they were Men: And yet I have, with much Pains and Trouble, gather'd together, from the best Authorities, Materials enough

THE DEDICATION.

to make some of the Lives larger than Monsieur de Piles has done his. I would not meddle with those Masters that are living, as well knowing that's a tender Affair, and not to be touch'd without running the Risque of giving general Offence. If Discretion would have permitted me to do it, I might have enlarg'd and adorn'd Our School so much, that neither the Roman, nor the Venetian, would have had cause to be asham'd of its Company. As it is, 'tis more than a Match for the French; and the German, and Flemish-Schools, only excel it by the Performances of those Masters whom we claim as our Own. Hans Holbein and Van-Dyck are as much Ours, as Sebastian of Venice belongs to the Roman-School, Spagnoletto to the Lombard, or Ellis and DeChampagne to the French: Nor have we a small Title to Sir Peter Paul Rubens, for 'twas the Protection and Friendship of the Duke of Buckingham, that procur'd him the Opportunities he had of distinguishing himself above others of his Contemporaries and Country-Men of the same Profession. 'Twas the Duke of Buckingham that

recom-

THE DEDICATION.

recommended him to the Governor of the Netherlands, as a proper Person to reside at the Court of England, as the King of Spain's Minister. 'Twas here that he perform'd some of his best Pieces, and here that he acquir'd the Character of a States-Man, which, no doubt, was a considerable Advantage to his Reputation as a Painter.

But why should we be so unjust to our selves, as to think we stand in need of an Excuse, for pretending to the Honour of a School of Painters as well as the French, who have been in Possession of it almost as long as the Italians. You know, Sir, by the many Beautiful Pieces you have seen of the Principal Masters of both Nations, that if they have had their Vouets, their Poussins, and le Bruns, we have had our Fullers, our Dobsons, and our Coopers; and have not only infinitely out-done them in Portraits, but have produc'd more Masters in that kind, than all the rest of Europe.

We may also affirm, that the Art is indebted to us for the Invention of Mezzotinto, and the Perfection of Crayon-Painting. By our Author's Account of
Pastils

The DEDICATION.

Pastils, a name formerly given to Crayons, one may see that the Italians had a very slight Notion of a Manner that is practis'd here with so much Success. They made their Drawings on a grey Paper, with black and white Chalk, and left the Paper to serve for the Middle-Tint. Their Colours were like ours, dry, without any Mixture of Oil or Water. Our Country-Man, Mr. Ashfield, multiply'd the Number and Variety of Tints, and painted various Complexions in Imitation of Oil, and this Manner has been so much improv'd among us, that there's no subject which can be express'd by Oil, but the Crayons can effect it with equal Force and Beauty.

You, Sir, who are so good a Critick, and so generous a Patron of the Art, cannot but wish we had the same Advantage as other Schools have in an Academy. 'Tis true, we have several admirable Collections, and your own in Particular, whose Pieces are enough to inform the most industrious Disciple, and inspire his Genius to arrive at a Mastery in the Art. I have heard a famous Painter assert, That our
English

The DEDICATION.

English Nobility and Gentry may boast of as many good Pictures, of the best Italian Masters, as Rome it self, Churches only excepted, and yet 'tis so difficult to have Access to any of these Collections, unless it be to yours, Sir, who seem to have made your excellent Collection, as much for the publick Instruction, as for your own private Satisfaction, that they are, in a great measure, render'd useless, like Gold in Misers Coffers. Had we an Academy we might see how high the English Genius would soar, and as it excels all other Nations in Poetry, so, no doubt, it would equal, if not excel, the greatest of them all in Painting, were her Wings as well imp'd as those of Italy, Flanders and France. As for Italy, her Academies have kept her Genius alive, or it would have expir'd with her Masters, who first shew'd she had one, as her Genius in Poetry dy'd with Tasso, and his Contemporaries. The French, indeed, are a forward People, who pretend to Rival all Nations of the World in their several Excellencies, yet considering they value themselves so much on their own Academy, 'tis a matter of wonder to
see

THE DEDICATION.

see so little Improvement in them by it:
And if we are equal only to them now; how
much should we out-shine them, had the
English Disciples in this Art as many Helps
and Encouragements as theirs.

Sir, 'tis with all possible Respect that I
offer you a Treatise, which has been finish'd
with so many Difficulties. The Art was
new to us, tho' the Language of the Original
was not, but we wanted the Advice of
those Gentlemen whom Mr. Dryden consulted
in his Translation of *Fresnoy*. If
we have err'd in Terms, you'll, I hope,
consider us as the World has been favourable
to that immortal Poet for the same
Fault. Could I have so far presum'd on
your Readiness to oblige all Mankind, as to
have desir'd to be enlighten'd by you when
I was in the Dark, I had committed fewer
Errors on my part, but I had no Warrant
for that Freedom, and tho' we communicated
the whole Work to all that we believ'd
could assist us in it, yet 'tis certain, with
all our caution, we are far from being In-
fallible.

Several Masters, whom I have apply'd
to have, differ'd about the Interpretation of
some

The DEDICATION

some Terms, and even French Painters have assur'd me, that our Author has us'd some which were unknown before. I took the sence of those words from them, and it agreeing with that of the Author, I hope, we have no where mistaken him, at least considerably. He is excusable for his Innovations, on account of his great Knowledge in the Art. 'Twas this Gentleman who translated Monsieur Fresnoy's Latin Poem, De Arte Graphica, and wrote the Reflections upon it, but yet not thinking them sufficient to explain it as clearly as he would have it, he publish'd this Book Twenty Years afterwards. He is still living in Paris, and Designs and Paints very well himself for his Diversion, being not of the Profession, however, I doubt from the Character of the French-School, whether his Practice comes up to his Theory.

*I am conscious to myself, that our Translation of him, as to the Stile, falls short of Mr. Dryden's Version of Fresnoy's Poem. The Original will, in some measure, make amends for that, and it had been happy for our Author, and the whole Art of Painting, if the Gentleman, who added the Lives of
the*

THE DEDICATION.

the Painters to Mr. Dryden's Translation, had had Leisure or Inclination to have done for us, what he was so kind as to do for him, and have set out the English-School with the Ornaments, that his Judgment and Elegance could have given it. I had his Work before me in the Execution of my own, and endeavour'd to imitate him in the Account of those English Painters, whom he thought worthy his Pen. They had all been Immortal in his Name and Works, whereas, I can only expect to have mine preserv'd by those of the Masters of whom I have written.

Sir, I beg your pardon for troubling you with so long a state of my Case, I wish the Translation and Additions stood less in need of your Protection, and that I had some better way of shewing to the World with what Zeal and Respect I am,

S I R,

Your most Humble, and

most Obedient Servant,

The IDEA of a Perfect
P A I N T E R :

O R,

*Rules for forming a Right Judg-
 ment on the Works of the*
 PAINTERS.

B O O K I.

GENIUS is the first Thing we must suppose in a Painter ; 'tis a part of him that cannot be acquir'd by Study or Labour. It shou'd be *great* to answer the *greatness* of an Art which includes so many Sciences, and requires so much Time and Application to be Master of as Painting does. Allow then a Man born with this happy Talent, the Painter must regard *Visible Nature* as his object. He must have an Image of her in his Mind, not only as he happens to see her in particular Subjects, but as she ought to be in herself, and as she would be, were she not hinder'd by certain accidents.

B

Now

Now it being very difficult to meet with this perfect State of Nature, 'tis necessary the Painter should improve himself by the same search the Ancients made after it with a great deal of care and capacity, of which they have left us Examples in Sculptures, that in spite of the fury of Time and Barbarians have been preserv'd, and are even yet to be seen. He ought, I say, to have a sufficient knowledge of *Antiquity*, and to learn by that how to follow Nature; for the *Antique* has always been the Rule of Beauty to the best Judges. He must not content himself with being exact and regular, he should in every thing he does shew a *grand Gusto*, and above all things avoid what is mean and insipid.

This *grand Gusto* in the Works of the Painters, is a use of the choicest Effects of Nature, such as are Great, Extraordinary and Probable. Great, because things are so much the less sensible to us, by how much they are little or divided. Extraordinary, because what is ordinary does not strike us, nor draw our attention. Probable, because 'tis requisite that these great and extraordinary Things should appear to be Possible, and not Chimerical. The perfect Painter must have a just Idea of his Profession, which may be thus defin'd, *Painting is an Art, that by means of Design and Colouring imitates all visible Objects on a flat Superficies*. Three things should be comprehended in this definition, *Design*, *Colouring*, and *Composition*, and tho' the latter does not seem to be very clearly express'd, yet it may be understood by these words *Visible Objects*, which imply the matter of the subject the Painter proposes to himself to represent. He ought to know, and to practice these three Parts of his Art in as much perfection

as

as possible: We shall therefore further explain them in speaking of the other parts that depend on them.

Composition contains two things, *Invention* and *Disposition*. By *Invention* the Painter should find out those Subjects to work upon that are most proper to be express'd and adorn'd. And by *Disposition* he ought to place them in the most advantageous Situation, and where they will have the greatest Effect, the Eye being pleas'd with viewing the fairest Parts of the Things represented, which should be well *contrasted*, well *diversify'd*, and well *group'd*.

The Painter, to be perfect, must design correctly with a good *Gusto*, and a different *Stile*, sometimes Heroic, sometimes Pastoral, according to the Character of the Figures he introduces. He must know, for Example, that the *Out-lines* which would agree with Divinities, would in no wise be suitable to common People; Heroes and private Soldiers, the strong and the weak, the young and the old ought each to have their several Forms. Besides, Nature differing in all her Productions requires that the Painter should have an answerable Variety in his, and he must never forget that of all the various Manners of designing, there is none good but that which is compos'd of beautiful Nature, and the *Antique* together.

The *Attitudes*, or Postures of the Figures, should be Natural, Expressive, vary'd in their Actions, and *contrasted* in their Members. They should be Simple or Noble, Animated or Temperate, according to the subject of the Picture, and the discretion of the Painter.

The *Expression* must be just to the subject, what relates to the principal Figure should be noble, elevated and sublime, and a *Medium* ought to be observ'd between what is exaggerated, and what insipid.

The *Extremities*, I mean the Head, Feet and Hands, must be drawn with more nicety and exactness than the other parts of the Figures, and must together help to render their Action more Expressive.

The *Draperies* should be well set, the Foldings large, as few as may be, and well *contrasted*. The Stuff ought to be heavy or light, according to the quality and convenience of the subject: Sometimes it should be wrought, and of a different kind, and sometimes plain, agreeable to the Figure and its Situation, which requires more or less Lustre for the Ornament of the Picture, and for the Oeconomy of the whole.

Animals are chiefly characteriz'd by a lively and particular stroke of the Pencil.

Landskips should not be encumber'd with too many Objects, and the few that are there ought to be well chosen. If a great quantity of Objects are represented together, they must be ingeniously *group'd* with Lights and Shadows; the placing of them must be *well connected*, and yet *free*. The Trees must be of different Forms, Colour, and Touch, as Prudence and the Variety of Nature require. This Touch ought always to be light, as it were in motion; the *Fore-ground* should be rich, either by the Objects themselves, or at least by *nicety* of Work, which renders things true or palpable. The Sky must be light, and no Object on the Earth have any of its Aerial Character, except smooth Waters, and polish'd

polish'd Bodies, which are susceptible of the opposite Colours, as well Celestial as Terrestrial. The Clouds should be well chosen, well touch'd, and well plac'd.

The *Perspective* should be very regular, and yet with a seeming Negligence.

In *Colouring*, which comprehends two things, the *Local* colour, and the *Claro Oscuro*, the Painter should inform himself very well of both the one and the other. This only will distinguish him from those Artists, who understand Measure and Proportion as well as he, and this will render him the more faithful, and more perfect Imitator of Nature.

The *Local* colour is nothing else but that which is natural to each Object in whatever place 'tis found, which distinguishes it from others, and which perfectly marks its Character.

The *Claro Oscuro* is the Art of distributing Lights and Shadows advantageously, as well on particular Objects, as on a Picture in general. On particular Objects to give them a convenient *Relievo* and Roundness, and in the Picture in general to expose the Objects with pleasure to the view of the Spectators, by giving the Eye an occasion to rest, which is done by an Ingenious distribution of great Lights, and great Shadows, which lend each other mutual Assistance by their Opposition. Thus great Lights are a Repose for great Shadows, as great Shadows are for great Lights. Tho', as has been said, the *Claro Oscuro* comprehends the Art of placing all Lights and Shadows well, yet 'tis more particularly understood to be the Knowledge of rightly disposing great Lights, and great Shadows.

Their Distribution in this last sense may be made four ways, *First* by the natural Shadows of the Body, *Secondly* by *Groupes*, that is, by disposing the Objects in such manner, that the Lights may be join'd all together, and the Shadows the same, as one may imperfectly perceive in a Grape, whose Grains on the side of the Light make a Mass of Brightness, and on the opposite side a Mass of Darkness, yet all together form but one *Groupe*, and are as one Object. This must be done so Artificially, that no Affectation may appear in it: The Objects must seem so situated naturally, and as by chance. *Thirdly*, By the accidents of a suppos'd Light, and *Fourthly*, By the Nature and the Body of the Colours, which the Painter may give to his Objects, without altering their Character. This part of Painting is the best and surest way for a Painter to add Force to his Works, and to render his Objects sensible, as well in general, as in particular. I don't find that the way of the *Claro Oscuro* was known in the *Roman School*, before *Polidoro da Caravaggio's* time who discover'd it, and made it one of the Principles of the Art of Painting, and I wonder the Painters, who came after him, did not perceive that the great effect of his Works, on the Spectators, proceeded from the Rest which he gave the sight in *grouping* his Lights on one side, and his Shadows on another, which he did only by the knowledge of the *Claro Oscuro*: I wonder, I say, how they could let so necessary a part of their Art escape without taking notice of it. However, the *Claro Oscuro* is to be found among some of the *Roman Painters*, yet 'tis not to be esteem'd as any thing more than a happy effect of Genius or Chance, and

and not as proceeding from an establish'd Principle of the Art.

Andrew Boscoli, a *Florentine* Painter, had a right notion of the *Claro Oscuro*, as may be seen by his Works, but the re-establishment of this Principle is owing to *Giorgione*, whose Competitor, *Titian*, perceiving it, made use of it ever after.

In *Flanders*, *Otto Venius* laid it down as a fundamental in Painting, and communicated it to *Rubens*, his Pupil. The latter render'd it more sensible to the Spectator, and shew'd the necessity of it so apparently, that the best *Flemish* Painters follow'd him in it, and have recommended their Paintings by this part of Perfection, for without it all the care they have taken to imitate the particular Objects of Nature, with the utmost faithfulness, had not been worth our consideration.

In the distribution of Colours there ought to be an Agreement or Harmony, which has the same effect on the Eye, as Musick has on the Ear. If there are several *Groupes* of the *Claro Oscuro* in a Picture, one of them should be more sensible than the rest, and be predominant over the others, that there may be Unity of Object, as in the Composition there should be Unity of Subject.

The *Pencilling*, if possible, must be bold and light; but whether it seems all of a piece, like that of *Correggio*, or unequal and uneven like that of *Rembrant*, it ought always to be soft and easy.

If a Painter be forc'd to make use of the *Licences*, they should be Imperceptible, Judicious, Advantageous and Justifiable: The three first sorts

belong to the Painters Art, and the last to History.

Whatever Painter is Master of his Art in all the parts we have mention'd, he may depend upon it, he is arriv'd to a great degree of Perfection, and his Pictures will infallibly be fine, yet not entirely perfect, if beauty be not accompany'd with *Grace*.

Grace must season the parts we have spoken of, and every where follow *Genius*; *Grace* supports and perfects it, but it is not to be so thoroughly acquir'd as by any Rules to be demonstrated.

A Painter has it from Nature only, and does not know that he has it, nor in what degree, nor how he communicates it to his Works. It surprises the Spectator, who feels the effect without penetrating into the true Cause of it; but this *Grace* does not touch him otherwise, than according to the Disposition wherein he finds it. We may define it thus, *'Tis what pleases, and gains the Heart, without concerning it self with the Understanding.* *Grace* and Beauty are two different things, Beauty pleases by the Rules only, and *Grace* without them. What is Beautiful, is not always Graceful; but *Grace* join'd with Beauty is the height of Perfection.

We have given this Idea of a perfect Painter in as few words as we could, that we might not be tedious to those who are in no doubt about the things it contains, but for those that desire proofs of it, we have endeavour'd to satisfy them in the following Remarks, in which both the one and the other will find, we have treated of such things as naturally presented themselves to us, and perhaps will not be indifferent to them.

The following Remarks answer in Chapters to the several Parts of the Idea of a perfect Painter, of which we have spoken in the foregoing Treatise, and the Reader, in all the Chapters, should by his Memory supply the Parts where we have treated of them to explain them.

Remarks *and* Instructions on the *preceding Idea.*

C H A P. I.

of GENIUS.

TIS in vain for Men to endeavour with all their might to reach the point of Perfection, in the Art of Painting, or in any other Art, if they are not born with a particular Talent for the Science they profess. They will always be uncertain of attaining the end they propose to themselves, Rules and Examples may shew 'em the means of reaching it, but that is not sufficient: If these Examples and Rules are not easy and agreeable to them, they will never be sure.

This facility is only found in those, who before they learn the Rules of Art, or see the Works of other Men, have consulted their own Inclination, and examin'd whether they were put upon the choice of their Profession by some inward Light, which is indeed Genius, and is what guides them by the nearest and easiest way
to

to Perfection, rendring them infallibly happy, both in the means, and in the end.

Genius therefore is that Light of the Mind, which conducts us to the end by the most easy Means.

'Tis a Present which Nature makes to a Man at the hour of his Birth, and tho' she commonly gives it for one thing only, she is sometimes so liberal as to make it general in one Person. There have been several Men on whom she has bestow'd this *Plenitude of Influences*, who have with ease perform'd whatever they attempted, and always succeeded in what they undertook : A particular Genius, 'tis true, does not extend its force to all sorts of Knowledge as a general one does, but then it penetrates farther into that, over which 'tis predominant.

A Painter, in the first place, should have a Genius, but that Genius must be corrected by Rules, Reflections and Industry. He must have seen much, read much, and study'd much, to direct his Genius, that it may produce things worthy Posterity. But since he cannot see or study every thing he would desire to know in the way to the Perfection he aims at, he may, without scruple, make use of another Man's Studies.

C H A P. II.

That a Man may, without scruple, make use of another Man's Studies.

TIS impossible for a Painter to represent well, not only all the Objects he has not seen, but also those he has not *design'd*. If he has
not

not seen a Lion, he can never paint one; and if he has seen one, he will always paint it imperfectly, unless he first *designs* it after Nature, or after another Man's Works.

For this reason we ought not to blame a Painter, who having never seen or study'd the Object he is to represent, makes use of another Man's Studies, rather than draw something false out of his own Head. 'Tis necessary he should have his Examples in his Memory, or his *Table-Book*; his own, I say, or those of another Man.

When a Painter has furnish'd his mind with Images of the beautiful things he has seen, he adds to, or diminishes them according to his *goût*, or as his Judgment directs. This change arises by comparing the Ideas of what he has seen one with the other, and chusing that which he thinks best. For Example, *Raphael* in his Youth, while he liv'd with his Master *Perugino*, had only the Ideas of the Works of that Painter in his mind, but afterwards comparing them with those of *Michael Angelo*, and with the *Antique*, he chose that which seem'd best to him, and out of it form'd a refin'd *Gusto*, such as we see now in all his Productions.

Thus Genius makes use of the Memory, as a Vessel wherein it keeps all the Ideas that present themselves to it. The Painter chuses those that are for his purpose, by the help of his Judgment, and treasures them up in a Magazine, out of which he takes them as occasion requires. 'Twas out of such a Magazine (if I may so express my self) that *Raphael* took all those high Ideas, which he had drawn from the *Antique*, and thus *Albert Durer*, and *Lucas van Leyden* drew from theirs, those *Gothick* Ideas, with
which

which the practice of their time, and the nature of their Country, furnish'd them.

A Person that has a Genius may invent a subject in general, but if he has not study'd particular Objects, he will be embarrass'd in the Execution of his Work, unless he has recourse to the Works of another.

If a Painter has neither time nor opportunity to see Nature, yet has a fine Genius, he may study after the Pictures, *the Designs*, and the Prints of those Masters, who knew how to choose their subjects well, and to draw them with Judgment. He who would draw a Landskip, and never saw, or never made sufficient Observations on the Countries proper to be painted, for the *oddness* or agreeableness of the Prospect, will do well, to make his advantage of the Works of those who have study'd those Countries, or who in their Landscips have represented the extraordinary Effects of Nature. He may look on the Productions of those able Painters as safely as on Nature her self, and by them assist his Invention in some future Production. To study, at first, the Works of the best Masters will be two ways useful to him; one is, he will see Nature free from many things, which a Man is oblig'd to throw aside when he Copies after her. The other is, he will by this method learn to make a good choice of Nature, to take nothing from her that is not Beautiful, and to mend what's defective in her.

Thus a Genius well regulated and supported by the Theory of an Art, not only makes use of its own Studies, but also turns those of other Men to its own Advantage

Leonardo

Leonardo da Vinci writes, that the spots which are to be seen on an old Wall, forming confus'd Ideas of different Objects, may excite Genius, and help it to produce something. Some Persons fancy this Assertion is an Injury to Genius, without giving any good reasons for their objecting to it; for 'tis certain that on such a Wall, or some other such like spotted thing, there's not only room to form out of it Ideas in general, but each Painter may conceive different Ideas, according to the difference of his Genius; and that which is seen in a confus'd manner only may produce something clear, and form an Image in the mind of the Artist who sees it according to his particular Taste. By this means one Man shall see a fine and rich Composition, because his Genius is fruitful, and his Taste good; and another, on the contrary, shall see nothing but what is poor, and of an ill Taste, because his Genius is barren, and his Taste bad.

Let the minds of the Painters be of what Character they will, each may discover enough in such an Object to excite his Imagination, and help him to produce something of his own. The Imagination growing warm by degrees, becomes at last capable, by the sight of a few Figures, to conceive a great Number, and to enrich the Scene of his subject with certain Objects of his own. Thus he may, as it were, beget extraordinary Ideas, which otherwise he had never thought of.

We have shewn that the saying of *Leonardo da Vinci*, concerning Genius, does it no Injury; on the contrary, that 'tis often of great Service to it, as well to those who have much, as to those who have little of it. I shall only add to what he

he said, that the more a Man has of Genius, the more things he will perceive in those sorts of Spots, or confus'd Lines.

C H A P. III.

Of Nature ; Of the Actions of Nature ; Of the Actions of Habit, and of Education.

Nature is as much alter'd by the Accidents she meets with, as by the Habit she contracts by several Actions, which may be consider'd two Ways, when she Acts of herself, or by Habit to please others. The Actions that are purely natural are those which Men would do, if from their Infancy they had been left to themselves, and the Actions, which are the product of Habit, and Education, are such as Men do by the Instruction or Example of Others. Of the latter kind there are as many different sorts, as there are Nations, and they are so mingled with the Actions, purely Natural, that in my Opinion 'tis very hard to discern the difference. Yet this is what the Painter ought to aim at ; for he must often treat of Subjects, where he ought to Copy pure Nature in the whole, or, in part, and 'tis necessary there to know the different Actions in which Nature is set out by the chief Nations of the World. But because the differences of them proceeds from Affectation, a Veil which disguises Truth, it should be the study of a Painter to distinguish one from the other, and to know where-
in

in the Fidelity, the Beauty, and the simplicity of Nature consists, whose Graces are all owing to her Purity.

'Tis visible the Ancient Sculptors fought after this natural simplicity, and that *Raphael* borrow'd from them those natural Strokes, which he has every where spread over his Pieces with a good *Gusto*. Yet tho' Nature is the Source of Beauty, 'tis commonly said, that Art excels her. Several Authors have talk'd thus, and 'tis a *Problem* which wants very much to be solv'd:

C H A P IV.

*In what Sense, one may say, A R T is above
N A T U R E.*

WE should consider Nature either as we find her in particular Objects, or in Objects in general, and as she is in her self. She is generally defective in particular Objects, in the forming of which she is, as we have said, alter'd by Accidents against her Intention, which is always willing to produce her Works in Perfection; wherefore, if we consider her according to her Intention, and in her Productions in general, we shall find her Perfect. 'Tis from these her works in general, that the Ancient Sculptors took the Perfection of their Figures, from whence *Polycles* drew the Beautiful Proportions of the Statue, which he made for Posterity, and which is called the RULE.

'Tis the same with Painters, the advantageous effects of Nature gave them a desire to imitate
them,

them, and a happy Experience, by little and little, reduc'd those effects into Precepts. Thus it was not from one Object, but from several, that the Rules of this Art were establish'd.

If we compare the Art of Painting, which has been form'd out of Nature in general, with any one of her particular Productions, we shall find it comes short of her, and perceive it to be true, *That Art is above Nature*; but if we compare it with Nature her self, who is the Model of Art, this Proposition will presently be found to be false. Indeed, to consider things aright, whatever Care the Painters have taken to Imitate this Mistress of their Art, they have not hitherto been able to reach her; she has an inexhaustible store of Beauties, and for this reason 'tis said, that in the Arts we are always Learning: By Experience and Reflection we are continually discovering something *New* in the effects of Nature, which are without Number, and always different one from the other.

CHAP V.

Of the ANTIQUE.

BY the Word *Antique* are meant all the Pieces of Painting, Sculpture and Architecture, which were made as well in *Agypt*, as in *Greece*, from the time of *Alexander the Great* to the Irruption of the *Goths*, who, out of Rage or Ignorance destroy'd all the *Fine Arts*. The Term *Antique* is still more particularly us'd, to denote the Sculptures of that *Time*, as well Statues and *Basso-Relievo's*.

Relievo's as Medals and * *Stones Engrav'd*. All those pieces of Antiquity * *Intaglio's* are not of an equal Goodness, yet ev'n in those that are indifferent, there is a certain Beauty which distinguishes them from the Works of the Moderns.

'Tis not of those indifferent Pieces that we are speaking here, but of the most perfect Productions of the Ancients, such as we cannot now look on without wonder. An Ancient Author has put them above Nature, and praises the Beauty of Mankind but as it has an agreement with the beautiful Statues.

Usq; ab Ungulo ad Capillum Summum est festivissima.

(*videris.*

Estne? Considera: Vide Signum pictum pulchre
Plauti *Epidic. Act. 5.*

I might quote an infinite number of ancient Authorities to prove this Assertion, if I did not fear to tire the Reader with Repetitions: I refer him therefore to my † *Translated by Comment on † Monsieur Fresnoy's Art* Mr. Dryden. of Painting, and shall content myself with relating what a Modern Painter, who had penetrated far into the Knowledge of the *Antique*, said on the same occasion. 'Tis the famous *Monsieur Poussin* of whom I am speaking. *Raphael*, said he, *is an Angel compar'd with other Painters; but in comparison of the Ancients he's an Ass.* The Phrase is a little too strong, and I think 'tis enough to say *Raphael* is as much below the Ancients, as the Moderns are below him.

I shall examine this thought more at large when I come to write his Life.

'Tis certain there are few who are able to discern all the *Delicacy* that is to be found in the Ancient Sculptures, because, to do it, the Artists shou'd have a Mind proportionable to those of the Sculptors that made them. They shou'd have a Sublime *Gusto*, a quick Conception, and an exact and lively Performance. They gave their Figures Proportions conformable to their Character, and design'd their Divinities by *Contours* more *Easy*, more *Elegant*, and with a greater *Goût* than those of ordinary Men.

They made a refin'd choice of beautiful Nature, and found out excellent Remedies, for the impotence of the matter they work'd with hindring them to imitate all Things.

A Painter therefore cannot do better than endeavour to find out the excellence of these Pieces, that he may know the Purity of Nature the better, and design the more Learnedly, and the more Elegantly. Nevertheless, since there are in Sculpture several things that do not agree with Painting, and since the Painter has, besides, the means to imitate Nature more perfectly; he ought to regard the *Antique*, as a Book which is to be translated into another Language, wherein 'tis sufficient he keeps to the sense and meaning of the *Author*, without tying himself servilely to his Words.

C H A P. VI.

Of the Grand GUSTO.

IT has been shewn by the Definition I have given of the *grand Gusto*, as it relates to the Works of the Painters, that 'tis not to be accommodated to ordinary Things. A Mediocrity is not allowable but in the Arts which are necessary for common use, and by no means in those that are invented only for Ornament and Pleasure, wherefore in Painting there must be something Great and Extraordinary to Surprize, Please and Instruct, which is what we call the *grand Gusto*. 'Tis by this that ordinary Things are made Beautiful, and the Beautiful, Sublime and Wonderful; for in Painting, the *grand Gusto*, the *Sublime*, and the *Marvellous* are one and the same thing. Language indeed is wanting, but every thing speaks in a good Picture.

C H A P. VII.

Of the ESSENCE of Painting.

WE have said, that Painting is an Art which by means of Design and Colours, imitates all visible Objects on a flat Superficies. 'Tis thus or very near it, that all who have spoken of this Art have defin'd it, and no body has yet had any thing to say against the Definition. It contains three Parts, Composition, Design and

C 2 Colouring,

Colouring, which are the Essence of Painting, as the Body, the Soul and Reason are that of a Man ; and as Man, by these three Parts of him only, shews several Proprieties and *Agreements* that are not part of his Essence, but the Ornament, for Example, the *Sciences* and *Virtues* ; so 'tis only, by the essential Parts of his Art, that a Painter shews an infinity of Things which heighten the worth of his Pictures, tho' they are not of the Essence of Painting. Such are the Proprieties of Instructing and Diverting ; upon which one may ask this considerable Question,

C H A P. VIII.

Whether Truth of History be Essential in PAINTING.

TIS plain that Composition, which is an essential Part of Painting, comprehends the Objects that are to be met with in History, of which Truth is the Essence, and by consequence this Fidelity ought to be Essential in Painting, and the Painter is, on all occasions, oblig'd to conform himself thereto.

To this it has been answer'd, that if Truth of History be Essential in Painting, there could be no Picture in which it should not be found, whereas there are several which represent no History at all, such as Allegorical Pictures, Landskips, Beasts, Fish, Fruits, Flowers, and several other Things, which are the pure Effect of the Painters Fancy. Notwithstanding all this, 'tis certainly true that the Painter ought to observe an exact Fidelity in
the

the History he represents, and that by a curious search after the Circumstances which accompany it, he should encrease the Beauty, and the value of his Picture, yet this is not an Obligation on him which is of the Essence of Painting, 'tis only an indispensable *Decency*, as Virtue and Science are in a Man. Thus, as a Man is a Man still, let him be never so Vicious and Ignorant, so a Painter is still a Painter, tho' he be Ignorant of History; yet as the Virtues and Sciences are the Ornaments of a Man, so 'tis undeniably true, that all the Works of the Painters wherein Historical Subjects are represented, are so much the more valuable, by how much the more the Truth of History is preserv'd, supposing that there is nothing wanting as to the Imitation of Nature, which is Essential in Painting.

A Painter may be very skilful in his Art, and yet know nothing of History: There are almost as many Instances of this, as there are Pictures of *Titian*, *Paolo Veronese*, *Tintoret*, the *Bassan's*, and several other *Venetians*, whose chiefest care was about the Essence of their Art; that is, in the imitation of Nature, and who very little apply'd themselves to Things that might, or might not be without altering its Essence. 'Tis in this sense the Curious judge of the Pictures of the Painters I have mention'd, or they would not buy them by their weight in Gold, nor would their Works be otherwise among those that have the first place in their Cabinets.

And yet 'tis not to be disputed, but that if this Essence of the Art, in the Pictures of the *Venetian* Painters, had been accompany'd with those Ornaments that certainly render such Things more valuable, I mean the Truth of History, and

Chronology, they would have been much more Estimable even than they are now. We must, however, confess, 'tis by this Essence only that the Painters ought to Instruct us, and that we ought to prefer the Imitation of Nature in their Pieces to all other Excellencies whatsoever. If they instruct us, so much the better; if they don't, we shall still have the pleasure of viewing a kind of Creation that will both divert and move us.

When I would learn History, I would not go to a Painter for it; he is an Historian merely by accident. I would read those Books that treat of it expressly, and inform my self by those, whose essential Duty it is, not only to relate Events, but to do it truly.

Nevertheless, after all I have said on this Subject, I will not pretend to excuse a Painter, where he shews himself a bad Historian; for a Man is always blame-worthy in ill performing what he Undertakes. If a Painter is about to treat of an Historical Subject, and knows nothing of the Objects which should be a part of his Composition to render it true, he ought carefully to inform himself, either by Books, or from Men of Learning, and if he is negligent in this matter, he is without doubt inexcusable. I except such as have painted Pieces of Devotion, where they have introduc'd Saints of different Ages and Countries, not out of choice but out of a forc'd complaisance for the Persons that set them to Work, whose weakness incapacitated them to reflect on these *Additional* Things that might contribute to the Ornament of Painting.

Invention, which is an essential part of Painting, consists solely in finding out Objects proper

per to enter into the Composition of a Picture, as the Painters Imagination guides him, whether in Things True or False, Fabulous or Historical. Suppose then a Painter should imagine *Alexander* the Great was dress'd as we dress at this Day, and should represent that *Conqueror* with a Hat and Perriwig, he would doubtless do a very ridiculous thing and be guilty of an unpardonable Error, but his crime would be against the Truth of History, and not against Painting, if the rest of the Things he painted were according to the Rules of Art.

But tho' Nature is the Essence of Painting, and History only an Accident, yet this Accident is not less worthy of the Painters consideration than the Essence, in case he would please every body, especially the Men of Letters, and such as judge of a Picture more by their Understanding, than their Eyes, and whose Opinion it is, that the Perfection of these sort of Works consists chiefly in representing History faithfully, and expressing the Passions well.

C H A P. IX.

Of the Imperfect Ideas of PAINTING.

TH E R E are few Persons who have a clear Idea of Painting, even among the Painters themselves ; Several of whom place the whole Essence of their Art in *Design*, and others think 'tis in the Colouring only.

The greater Part of those bred to the Profession of Learning, have no Notion of Painting but as it relates to the Invention of the Painter, whose fancy is the chief thing they look on. They examine this Invention narrowly, they dissect it, and as it appears more or less ingenious, they praise or dispraise the Picture without considering the effect, or to what degree of Perfection the Painter has carry'd his imitation of Nature. In this sense it was, that *St. Austin* said, *The knowledge of Painting, and the Fable is superfluous*, and at the same time the Holy Father commends the profane Sciences.

In vain did *Titian*, *Giorgione* and *Paolo Veronese*, exert themselves to excel in the Essence of their Art, the imitation of Nature. In vain were they at so much pains to imitate her so perfectly as they did, and the Criticks have in vain regarded their Pieces as the most perfect Copies of Nature, if that is not in the first place to be consider'd. They gave themselves the trouble of Painting to no purpose, since correct prints would suffice to exercise the judgement of such Criticks, and fill up the extent of their Knowledge.

To return to *St. Austin*, if he had had a true Idea of Painting, as it is only an imitation of Truth, and had reflected that by this imitation the Souls of the Righteous may be a Thousand Ways rais'd up to

'Tis a Roman Catholic that said it.

divine Love, he would have written a Panegyrick on this fine Art with so much the more warmth by how much the more he was himself sensible of every thing that might carry a Man to Heaven. Another Father had a juster Idea of Painting, I mean *St. Gregory of Nice*, who after having made a long and beautiful Description

tion of *Abraham's* Sacrificing his Son *Isaac* has these words, *I have often cast my Eyes upon a Picture which represents this moving Object, and could never withdraw them without Tears, so well did the Picture represent the thing it self, even as if the action were then passing before my sight.*

C H A P. X.

How the Remains of the Imperfect Idea of Painting have been preserv'd, in the Minds of many, ever since its Re-establishment.

I Have in the former Chapter shewn, that the Essence of Painting consists in a faithful Imitation, by which means the Painter may both please and instruct, according to the measure of his Genius. I shall now treat of the false Ideas of Painting, and in this Chapter shew how the Remains of those that are imperfect slid down to us from our Forefathers.

Painting, as well as other Arts, came to be known by the progress it made in the Minds of Men. Those that began to revive it in *Italy*, and consequently had but weak Principles to go by, drew the Admiration of the Spectators by the Novelty of their Works; and as the number of Painters encreas'd, and Emulation gave them new Lights in their Art, so the Beauty and Value of their Pieces encreas'd also, from whence arose a great many Lovers and Criticks in Painting, and Things being come to a certain point, the World believ'd it impossible for the Pencil
to

to produce any thing more perfect, than what was in those Days the Object of their wonder.

Men of the highest Quality visited the Painters, Poets sung their Praises, and in the Year 1300, *Charles King of Naples*, passing thro' *Florence*, call'd upon *Cimabue*, who was then in reputation, and *Cosmo di Medicis* was so charm'd with *Filippo Lippi's* pieces, that he try'd all manner of ways to overcome the Whimsicalness and Lazyness of that Painter, and to make him mind his work.

However, 'tis easie to judge by the Remains of their first Productions, that Painting, at that time, was a very indifferent Business compar'd with what is now to be seen from the hands of the best Masters, who succeeded them in their Profession; for the part that depends on Composition and Design, was not then season'd by the *grand Gusto*, which the Painters have since acquir'd. That of Colouring was intirely unknown to them, and in both the Colouring of Objects in particular, which we call the *Local Colour*, and in the knowledge of the *Claro Oscuro*, they were absolutely Ignorant, and knew nothing at all of the Harmony of them both together. They made use of Colours, 'tis true, but the way they took was Trivial, and did not help them so much to represent the truth of Objects, as to call 'em to our Remembrance.

They were bred up in such Ignorance of Colouring, as to have no conception of the power of that charming part of their Art; nor to what degree of height it could raise their Works. They took their Masters words, which were Oracles to them, and having, as they thought, nothing to do but to tread in the Paths in which they

they led them, all their Study was about Invention and Design.

At last, after several Years, the good Genius of Painting rais'd up some great Men in *Tuscany*, and the Dutchy of *Urbino*, who by the goodness of their Talent, the solidity of their Understanding, and the assiduity of their Studies, elevated the Ideas of the knowledge which they learnt of their Masters, and produc'd some things so perfect, that they will always be the admiration of Posterity.

Those to whom we owe this perfection most, are *Leonardo da Vinci*, *Michael Angelo*, and *Raphael*, but the latter, who excell'd all of them, acquir'd so many parts of his Art, and carry'd them to so high a degree, that the great Praises which have been given him, have made it to be believ'd he was wanting in nothing, and have in his Person center'd all the Perfection of Painting.

It being necessary, in this Art, to begin with *Design*, and certain that the source of a good *Taste*, and correctness, is to be found in the ancient Sculptures, and the works of *Raphael*, who took out of them what was most valuable, most of the young Painters, in succeeding Times, never fail'd going to *Rome* to Study, and continue so to do now-a-days, from whence they bring the general Esteem of those Pieces which are admir'd there, and transmit it to all that hear them. Thus a great number of the *Curious* have preserv'd, on the faith of others, or the authority of Authors, the first Idea which made an Impression on their Minds, to wit, that all the Perfection of Painting is to be found in the works of *Raphael*.

The

The *Roman* Painters have also, for the most part, remain'd of this Opinion, and have insinuated it into Strangers, either out of a Love they bore their Country, or out of a neglect of Colouring which they never understood well ; or that they prefer'd the other Parts of Painting before it, which, being a great many in number, took up their whole Lives to Study and acquire.

For these reasons therefore they minded nothing but what depends on Invention and *Design*, and tho' *Raphael* invented very ingeniously, tho' he *design'd* most Correctly and Elegantly, tho' he express the Passions of the Mind with infinite Force and Grace, tho' he drew his Subjects with all possible *Decorum* and Nobleness, and no Painter has disputed with him the advantage of Superiority in the Multitude of the Parts of his Art, which he was Master of; 'tis, however, undeniable, that he did not penetrate far enough into Colouring to render the Objects very true, or very sensible, nor to give an Idea of a perfect Imitation, and yet this perfect Imitation and Sensation make the Essence of Painting, as I have already prov'd. 'Tis compos'd of *Design* and Colouring, and if *Raphael*, and the Painters of his Time had but an imperfect Notion of the latter, the Idea of the Essence of Painting, which is produc'd by their Works, must necessarily be imperfect, as well as that which has been introduc'd into the Minds of some Persons, since those Days, otherwise of good Judgment.

The Works of *Titian*, and those other Painters, who have shewn their Thoughts with the advantage of a faithful Imitation, ought, one would think, to have destroy'd those evil Reminders which

which we are speaking of, and have settled the Ideas of the Art as Nature and Reason require from an Understanding that is just. But the Youth of the succeeding Times since *Raphael*, going from *Rome* to *Venice* prejudic'd in their Sight, and their Judgment, and seldom staying there long; see, as it were, *en passant*, the beautiful Pieces that might give them a just Idea, and are very far from contracting a good Habit of Colouring, which would make their Studies at *Rome* more valuable, and render them without Reproach in all the parts of their Profession.

But what is most astonishing, is that some certain curious Persons, who have the remainders of this false Idea, and are themselves charm'd with the *Venetian* Paintings, buy them up, with good Reason, at high Prices, tho' those Pictures have almost no other merit than their Colouring, one part of the Essence of Painting, which I have here Establish'd.

C H A P. XI.

Of COMPOSITION, the First Part of Painting.

HITHERTO we have only us'd the word Invention, to signify the first Part of Painting. Several have confounded it with *Genius*, others with a fruitfulness of Thought, others with the Disposition of Objects; but all these Things are different from one another; wherefore

fore I am of Opinion, that to give a clear Idea of Painting, it should be call'd *Composition*, divided into two Parts, Invention and Disposition. Invention only finds out Objects for a Picture, Disposition places them a-right. 'Tis true these two Parts are different, and yet they have such a relation to each other, that they may be comprehended under the same Name.

Invention is form'd by reading History, and the Fable. 'Tis the pure effect of the Imagination in Metaphorical Subjects. It contributes to the Truth of History, as well as to the Clearness of Allegories, and in what manner soever 'tis made use of, it ought not to keep the mind of the Spectator in suspense by any Obscurity: And yet as faithfully and ingenuously as a subject may be chosen, it will never have a good Effect, if it is not dispos'd of advantageously, as the *Oeconomy*, and the Rules of Art require, and the just Mixture of these two Parts, is what I call *Composition*.

C H A P. XII.

Of DESIGN, the Second Part of Painting.

A Good *Gusto*, and correctness of *Design*, are so necessary in Painting, that a Painter who wants them must do Miracles to attract the least Esteem, and the *Design* being the *Basis* and Foundation of all the other Parts; being what terminates the Colours, and disentangles the Ob-

Objects, its Elegance, and Correctness are no less necessary in Painting, than the Purity of Language is in Eloquence.

C H A P. XIII.

Of the ATTITUDES.

IN the *Attitudes*, the *Ponderation*, and the *Contrast* are founded in Nature; she does no Action, but she shews those two Parts, and if she fails of it, she must be either depriv'd of Motion, or constrain'd in her Action.

C H A P. XIV.

Of the EXPRESSIONS.

THE *Expressions* are the Touchstone of the Painters Understanding; by the justness of his distributing them he shews his Penetration, and his Discernment: But there is as much sense requir'd in the Spectator to perceive, as in the Painter to perform them.

A Picture is like a Scene, where each Figure plays its part. Figures well design'd, and well colour'd are admirable indeed; yet most People having not a just Idea of Painting, are not sensible of those Parts of it any farther, than they are accompany'd with Vivacity, Justness and Delicacy of Expression, which is one of the most rare Talents

lents of a Painter, and he that is so happy as to manage his Expressions well, will not only make them relate to the parts of the Face, but also to those of the whole Body, and will expose them, in such manner, that even the most inanimate Objects shall agree with the general Expression of the subject.

CHAP. XV.

Of the EXTREMITIES.

THE *Extremities*, which are the Head, Feet and Hands, being the most known and remarkable Parts of the Body, and those, which, if one may so say, speak most to us in a Picture, they ought to be more *terminated* than the others, if the Action of the Piece exposes them much to view.

CHAP. XVI.

Of the DRAPERIES.

TO set or cast a *Drapery* is a term in Painting, by which is understood to cloath and dress a Figure. The word *Cast* seems to me to be so much the more Expressive, by how much the more the Draperies ought not to be adjusted as we put on our Cloaths. In following the Character of Nature, who is far from all sort of Affectation,

Affectation, the Folds should fall about the Members, as by chance: They should leave enough of them naked, to shew what they are, and by a careful Artifice *contrast* them in showing them; and, if I may so express it, caress them by their tender Windings, and soft Touches.

The ancient Sculptors, who had not the use of different Colours, because they work'd the same thing on the same matter, have avoided the large spreading of the Folds, least surrounding the Members they should attract the Eyes, and hinder its seeing the *naked* of their Figures, with as much ease as they would have had 'em. For their *Draperies*, they often made use of wet Linnen to cloath their Figures, or else they Multiply'd the same Folds, to the end that this repetition might make a sort of *Etching*, which by its obscurity renders the Members it surrounds the more sensible. They have commonly observ'd this method in their *Basso Relievo's*, and which way soever they manag'd their *Draperies*, they plac'd their Folds in wonderful Order.

The Painter, who by the diversity of his Colours and Lights should distinguish the Members from the *Draperies*, may govern himself by the good Order of the *Antique* Folds, without imitating their number; and may vary his Stuff according to the Character of his Figures. Those Painters, who did not know what Liberties they are allow'd in this matter, have been as much in the wrong in copying the ancient Sculptures, as the modern Sculptors have been in imitating the Painters.

The reason why the Folds ought to discover where the Limbs of a Picture are, is because Painting is on a flat Superficies, and he must

annihilate some things, by deceiving the sight, and leave nothing *equivocal* to be seen in his Piece: Wherefore the Painter is oblig'd to observe this order in all his *Draperies* of what Nature soever, either coarse or fine, rough or plain; and he must always prefer the Majesty of the Folds, to the richness of the Stuff, which must be suited to the Age and Fashions of the History that is represented.

As the Painter ought to avoid all manner of stiffness and hardness in his Folds, and be careful that they don't smell of the *Lay-Man*, as we commonly say, so he should also use his flying *Draperies* with discretion, for they can only be agitated by the Wind in a place where one may reasonably suppose it blows, or by the compression of the Air. When a Figure is suppos'd to be in Motion such sort of *Draperies* are most advantageous, because they contribute to the Life of a Figure by the *Contrast*: Yet care must be taken, that the cause of it may appear natural and probable, and there should never be flying *Draperies* on different sides in the same Picture, when they cannot naturally be agitated by any thing but the Wind, and when the Figures are in repose. Several skilful Painters have committed this fault without thinking of it.

C H A P. XVII.

Of LANDSKIPS.

IF Painting be a sort of Creation, 'tis more sensibly so in *Landskips* than in any other kind of Pictures. We see there Nature rising out of her *Chaos*, the Elements separated, the Earth adorn'd with her various Productions, and the Heavens with their Stars. This sort of Painting contains all the others in little, and therefore the Painter, who exercises it, ought to have an universal Knowledge of the parts of his Art; if not in so particular a manner as those that are us'd to paint History, yet, at least; speculatively, and in general; and if he does not finish all the Objects that compose his Picture, or accompany his *Landskip*, he is, at least, oblig'd to specify lively the *Gusto*, and the Character, and by how much the less his Piece is unfinish'd, to give it the more vivacity.

However, I do not pretend to exclude exactness of work from this Talent; on the contrary 'twill be the more admir'd, and the more valuable for it. But let a *Landskip* be never so well finish'd, if its merit does not consist in the Comparison of the Objects one with another, and if their Character be not thereby preserv'd; if the *Prospects* are not well chosen, or not well set off a good Intelligence of the *Claro Oscuro*; if the Strokes are not lively, and the Scene animated by the Figures, by Animals, or other Objects; which are usually in Motion; and if to a good *Gusto* of Colouring, and to extraordinary Sensa-

tions, the genuineness and truth of Nature are not join'd, the Picture will never be esteem'd, nor be admitted into the Cabinets of the true Critics.

C H A P. XVIII.

Of P E R S P E C T I V E.

A Certain Author has said, that *Perspective* and Painting are the same thing, because there is no Painting without *Perspective*. Tho' the Proposition is false, absolutely speaking, in as much as a Body cannot be without Shadow, and yet it is not the same thing as the Shadow, nevertheless 'tis true in this sense, that a Painter cannot do any thing without *Perspective* in all his Operations, and that he does not draw a Line, nor strike a stroke with his Pencil, which has not a share of this in it at least habitually. It regulates the measure of Forms, and the Degradation of Colours in all places of the Picture. The Painter is forc'd to know the necessity of it, and tho' his Practice of it is, or should be consummate; yet he will often be expos'd to make great Faults against this Knowledge, if out of Lazyness he will not consult a-new, at least in the most visible Places, and take his Rule and Compasses with him, that he may put nothing to risque, nor lie open to censure.

Michael Angelo has been blam'd for neglecting *Perspective*, and the greatest Masters of *Italy* have been so thoroughly convinc'd, that without it

'tis

'tis impossible for any Composition to be regular, that they have endeavour'd to go to the bottom of it ; and in some *Designs* of *Raphael*, there are to be seen even a scale of Degrees, so exact was he in this point.

C H A P. XIX.

Of COLOURING, *the Third Part of* Painting.

SEveral Painters have talk'd of Colours so very far from what they ought to have done, that I was tempted to endeavour to set them right, and wrote a Dialogue in defence of Colouring, which was printed Four and Twenty Years ago ; and having nothing better to say of it at this time, I must refer the Reader to that Treatise, wherein I have done my utmost to shew the Merit and Prerogative of Colours, with all possible Perspicuity.

C H A P. XX.

Of the Harmony of COLOURS.

THERE is a Harmony, and dissonance in the kinds of Colours, as there is in the *Tones* or Degrees of Light, and in a *Composition*

of Musick, the Notes must not only be true, but in the performance the Instruments must also be agreeable: And as all Musical Instruments do not agree one with another, as for Example, the *Lute*, and the *Hautbois*, the *Spinnet*, and the *Bagpipe*, so there are Colours that will never appear together without offence to the sight; as the *Vermilion* with the *Green*, the *Blew* with the *Yellow*; and yet as the most sharp Instruments bear a Part with a good Effect, among several others, so the most opposite Colours being plac'd *à Propos*, among divers others which are in Union, will render some parts of a Picture the more sensible, especially those that should predominate, and draw the Eyes of the Spectator.

Titian, as I have elsewhere observ'd, has made this use of them in his Triumph of *Bacchus*, where having plac'd *Ariadne* on the Borders of the Picture, and for that reason not being able to make her remarkable by the Lustre of the Light, which he preserv'd for the middle of his Piece, he gave her a *Vermilion* Scarf on a *Blew Drapery*, as well to loosen her from his Ground, which was a *Blew* Sea, as because she was one of the principal Figures of his subject, upon which he desir'd to attract the Eye. *Paolo Veronese*, in his Marriage of *Canaa*, because *Christ*, who is the principal Figure of the subject, is carry'd somewhat into the depth of the Picture, and that he could not make him be taken notice of by the *Brilliant* of the *Claro Oscuro*, has dress'd him in *Blew* and *Vermilion*, thereby to conduct the sight to that Figure.

C H A P. XXI.

Of the PENCIL.

THE term, *Pencil*, is sometimes taken for all the parts of Painting, as when we say, *That Raphael's Transfiguration is the finest Picture that ever came from his Pencil*, and sometimes 'tis to be understood of the Work it self, for Example when we say, *Of all the Painters of Antiquity, Apelles's Pencil was the most Learned*. In this place the word *Pencil* signifies Simply the Exterior manner he observ'd in employing his Colours, when those Colours don't seem too much agitated, or, as one may say, too much tormented by the motion of a heavy Hand; but on the contrary, when the movement appears Free, Ready and Light, we say, *The Piece is of a good Pencil*, yet this freedom of the Pencil is of little worth, if 'tis not guided by the Head, and if it does not serve to shew us that the Painter understands his Art. In a word, a fine Pencil in Painting, is like a fine Voice in Music; both the one, and the other, are valu'd according to the Proportion of the great Effect, and the Harmony that accompanies them.

C H A P. XXII.

Of the LICENCES.

THE *Licences* are so necessary, that all Arts admit of them; they are Literally against the

the *Rules*, but when we come to explain ourselves, we shall shew they assist them, if they are made use of *à Propos*. Every Man of sense thinks they are to the purpose, when the Piece in which they are employ'd, has the greater Effect by them, and when, by their means, the Painter reaches the end he aims at, which is to impose on the sight ; but 'tis not every Painter that can make an advantageous use of them. There are none but great *Genius's* who are above Rules, and who know when to make use ingeniously of the *Licences*, either in the *Essence* of the Art, or in *History*. The latter is the more difficult work, and requires our Attention. We shall speak further of it in the following Chapter.

C H A P XXIII.

By what Authority the Painters have represented under Humane Figures, Things Divine, Spiritual and Inanimate.

S*cripture* tells us, in several Places, of God's appearing to Man, either by the Ministry of his Angels, or in Dreams and Visions. There is a fine description of God, under the Form of an old Man, in the Seventh Chapter of *Daniel*, and the Ninth Verse. The same *Holy Writ* informs us of several Apparitions of Angels under humane Forms: For this reason, the Church in the *Council* of *Nice*, made no scruple to allow Painters to represent God the Father, under the Figure of a
venerable

venerable old Man, and Angels under humane Figures.

Painters are also justify'd, on the same account, to give Life to inanimate Things, when they follow exactly the Idea the Scripture gives us of them. The Spectator should not presently be scandaliz'd, if he sees sacred Things mixt with Poetical Fictions, as if Fiction and Poetry were indispensably Profane. The Book of *Job*, the *Psalms* of *David*, the *Apocalypse* are all Poetical, and full of figurative Expressions, without reckoning all the Parables which are in the other parts of the Scripture. 'Twas in copying the sacred Text, that *Raphael* painting the passage of *For-dan*, gave that River a humane Figure, and drew him pushing back his Waters to their Source. He was warrant'd to do this by Holy Writ, which to proportion its Expressions to Man's Understanding, often represents divine Things in the shape of Humane, and for the Instruction of the Faithful, makes use of the most palpable and sensible Comparisons and Ideas. We have a Passage, relating to the subject of Rivers, in the 97th *Psal*m, where it is said, *Let the Floods clap their Hands: Let the Hills be joyful together.* The Painter, who has the same Intention to instruct, and to edify, cannot follow a better Pattern.

Poussin, in his Picture of the *finding* of *Moses*, has observ'd the same conduct, in representing the River *Nile*, for which he has been blam'd by some Persons, who alledge these reasons against him. They say that Painters should not mingle false Gods with Things relating to our Religion; that Rivers are false Divinities whom the *Heathens* worship'd, and whom we ought not to intro-

introduce in sacred History: And further, that a Painter may well enough represent a River, as a River, but not do it under a humane Figure. To all this one may easily answer, that as the Holy Scripture, when it introduces Rivers under humane Figures, had no intention to speak of those the *Pagans* ador'd, and tho' it might have express'd its self simply and naturally, yet it makes use of a figurative Stile, without fearing to seduce the Faithful; so also a Christian Painter, who ought to imitate the Scripture, is very far from endeavouring to alter the Truth of History: He rather strives, conforming himself to his Original, to shew it more Livelily and Elegantly, not to an Infidel, but to a Christian as he is, who being prejudic'd against the false Divinities, ought not to find out another meaning than that of the Holy Scripture.

But with respect to Pagan Divinities, which are introduced as such, and with the Characters that shew what they are, 'tis more difficult to admit them in such kind of Compositions. The Learned have handled that matter by its relation to *Poesy*, and the cause remains still to be decided: However, the Painter, who has no other way to express himself than by these sorts of Figures, instead of being blam'd, will always be commended by the best Judges, when they find them brought in prudently and ingeniously. For the false Divinities may be consider'd two Ways, either as Gods, or as Symbolical Figures. As Gods, the Painters must never represent them, except it is in subjects entirely Profane; and as Symbolical Figures, he may introduce them with discretion on all Occasions, where he thinks them necessary.

Rubens,

Rubens, who of all Painters made use of these *Symbols* the most ingeniously, and the most learnedly, as may be seen in the Book of the Cardinal *Infant's* entrance into *Antwerp*, and by the Pictures of the Gallery of *Luxemburg*, has been censur'd for it : He should not, say they, have brought Allegorical Figures into his Compositions, nor have mix'd Fable with Truth.

To which we may answer, that as *Rubens* has manag'd it, he has not confounded Fable with Truth ; he rather has employ'd the *Symbols* of the Fable to express the same Truth. In the Picture of the Birth of *Lewis XIIIth*, on the top of it in Clouds, at a distance he has represented *Castor* on his wing'd Horse, and on the side *Apollo* in his Chariot mounting on high, to shew that the Prince was born in the Morning, and that his Mothers delivery was happy. From whence we may infer, that the Painter had no thoughts of representing the Gods, as Gods, but *Castor* only as a Constellation that render'd Events fortunate, and the Chariot of *Apollo* mounting upwards, to mark the time of the Morning.

If the Painter with an Intention to express himself the better, has thought it necessary or convenient to represent the Divinities of the Fable among Historical Figures, those *Symbols* must be look'd upon as invisible, and as not there any otherwise, than by their Signification.

'Tis in this sense the second *Council of Nice*, authoriz'd in what they did by the Scripture, allow'd the representations of God the Father, and the Angels under humane Figures ; for there would have been a greater inconvenience in painting the Persons of the Holy Trinity, and the Angels, than in introducing Pagan Divinities,

ties in a Picture, if the sense, that the former should be taken in, were not explain'd. Christians being sufficiently prepossess'd against these false Appearances, which are intended only for their Instruction, to profit by them, should have the same Notion of 'em as the Painter, and look upon them as not there.

The Authority for Painting the Angels with Wings, is taken from the *Exod. 25.* *Ark of the Covenant*, and from the 9th Chapter of *Daniel*, the 21st Verse; however these Passages do not indispensibly oblige Painters to draw Angels always with Wings, they may do it, or not do it, as their Art, good Sense, and the Instruction of the Faithful require.

The Reader will easily perceive 'tis a Papist that argues thus for the Idolatrous Custom of representing the Holy Trinity, and the Angels under humane Figures; the Argument is so mean it deserves no Answer, and the Poison so weak, it needs no Antidote, or we might quote against him, the 7th Verse of the 97th Psalm, the same he has quoted above, where are these words.

Confounded be all they that serve graven Images, that boast themselves of Idols; Worship him all ye Gods.

C H A P. XXIV.

Of Naked Figures, and how they may be made use of.

THE Painters and Sculptors, who understand designing very well, commonly seek after Occasions to shew the *Naked*, to gain Esteem and Distinction, for which they are certainly praise-worthy, provided they keep themselves within the bounds of the Truth of History, of Verisimilitude and Modesty. There are some Subjects, in which a Man may more reasonably represent Nakedness than in others; as for Example, in Fables, when the Scene lies in hot Countries, and we know nothing of the Modes of the People, or when the Labourers of the first Ages are represented. *Cato* the Censor, as *Plutarch* relates, work'd Naked among his Labourers, when he came from the Senate; and *St. Peter* was Naked when our Saviour appear'd to him after his Resurrection, and found him Fishing with the other Apostles. Nakedness may also be made use of in the representation of Allegorical Subjects, the *Pagan* Gods, or Hero's; in short on all occasions, where we may suppose we look upon simple Nature, where Cold or Impudence is not predominant, for Cloaths were only invented to keep Men from Cold and Shame.

There are, at this day, a great many People, in several Parts of the World, who go stark Naked, either because they dwell in hot Countries, or that Custom has taken away the Indecency and Shame of Nakedness. In a word, the general Rule,
which

which should be observ'd in this Case, is, as we have already said, that there be nothing against Modesty or Verisimilitude. The Painters draw most of their Figures with their Heads and Feet Naked; wherein they follow the Dictates of simple Nature, which easily accustoms those two Parts to Nakedness: We see Examples of this kind, not only in hot Countries, but in the midst of the cold Mountains of the *Alps*, where even the Children go with their Feet naked, in Summer, among the Stones and Flints, and in Winter over the Ice and Snow. But with regard to the Truth of History, tho' Nakedness be a *Licence* which Painters are possess'd of, and use to the advantage of their Art, yet they often abuse it. I won't except either *Raphael* or *Poussin*: They have represented the Apostles with their Feet naked, contrary to what is positively said in the *Gospel*, where our Saviour ordering them to take no care for what they should put on, commands them to be content with the Shoes they have on their Feet, without carrying others with them. And in the *Acts* of the Apostles, when the Angel delivers *St. Peter*, he bids him put on his Girdle, and tie his Shoes; from whence we may conclude they were commonly worn.

'Tis the same with *Moses*, who in the Vision of the burning Bush, was warn'd to leave his Shoes, and yet *Raphael* Paints his Feet naked, in all the other Actions of his Life, as if *Moses* had never any Shoes on, but when he was keeping his Father-in-Law's Sheep. I might here give many more Instances, wherein *Raphael*, and several other Painters after him, have drawn their Figures without Shoes and Stockings, against History and Verisimilitude, did not I think what I have said sufficient.

'Tis

'Tis observ'd that the *Grecian* Sculptors more commonly made their Figures naked than the *Roman*, but I know no other reason for it, than that the *Greeks* chose subjects more agreeable to the desire they had, to have the depths of their Art admir'd, in their representing the Construction and Union of the parts of Man's Body. In their Statues they represented Gods, rather than Men, and in their *Basso Relievo's*, *Bacchanals* and Sacrifices, rather than Histories. The *Romans*, on the contrary, who by their Statues and *Basso Relievo's*, aim'd at transmitting the Memory of their Emperors to Posterity, were necessarily oblig'd to do nothing against the Truth of History; but to dress their Figures according to the Mode then in Fashion.

C H A P. XXV.

Of G R A C E.

THE necessity of *Grace* in Painting, generally speaking is a thing that needs no Proof. There's only one difficulty in the matter, to wit, if this *Grace* be necessary in all sorts of subjects; in Battels, as well as Festivals; in Soldiers, as well as Women.

I grant it is, and my reason for it is, that tho' *Grace* shews it self first in the Face, yet 'tis not in that part only that it resides; it consists chiefly in the turn the Painter gives his Objects to render them agreeable, ev'n such as are inanimate; from whence it follows, that there may be *Grace* in the

the fierceness of a Soldier, by the turn which may be giv'n to his Air, and his Posture ; and even in *Drapery*, or any thing else, by the manner in which it may be dispos'd.

Having given this Idea of a perfect Painter, and Proofs of the several parts that go to the forming one, there only remains an Application to the works of the Painters, and to put them as it were in the Scale, not to reject entirely those that have not all the Qualities which we have establish'd, but to value them according to their weight.

This Idea may help us to judge of the Designs of different Masters, I mean of the Degree of their Goodness ; for 'tis almost impossible to write with Justness of the originality of a Design, or the name of the Author ; or to lay down Rules how he may be known.

C H A P. XXVI.

Of D E S I G N S.

TH E *Designs*, of which we intend to speak here, are those Thoughts that Painters commonly express on Paper, for the Execution of some work they are going about. We should place among *Designs* the *Studies* of great Masters, that is those parts which they have design'd after Nature, as Heads, Feet, and entire Figures ; *Draperies*, Animals, Trees, Plants, Flowers, and, in short, every thing that may enter into the Composition of a Picture ; for whether you consider

a good Design by its relation to the Picture of which it is an Idea, or by relation to some Part of which it is the *Study*, it always deserves the Attention of the *Curious*.

Tho the Knowledge of *Designs* be not so estimable, nor of so large extent as that of *Pictures*; 'tis however delicate and pleasant, because the great number of them gives those that love 'em, more opportunity to exercise their Criticisms, and the Work is all the production of the Mind. *Designs* denote best the Character of the Master, and shew if his Genius be lively or heavy, if his Thoughts are elevated or common; in short, if he has a good *Manner* and a good *Goût* of all the Parts which may be express'd upon Paper. A Painter who wou'd finish a Picture endeavours, if one may so say, to go out of Himself, that he may acquire Praise for some Parts of his Art, which he knows very well he is not possess'd of. But in making a *Design*, he gives a loose to his Genius, and shews what he is. For this reason it is, that in the Collections of the Great, we find the *Designs* of the best Masters preserv'd, as well as the *Pictures*.

And yet there are few Persons, who are curious about *Designs*, and among those few, if some know the *Manner*, scarce any one knows the end. The half-Criticks have no inclination towards this Curiosity, because, having no sufficient notion of the meaning of *Designs*, they have no relish of the Performance, and take more pleasure in *Prints* carefully Engrav'd from good Pictures, which may be occasion'd sometimes thro' fear of being deceiv'd, and of taking, as it often happens, Copies for Originals, for want of Experience. There are three Things in general

to be observ'd in *Designs*, Learning, Spirit and Freedom. By Learning I understand a good Composition, a *Design* Correct, and of a good *Goût*, with a laudable Knowledge of the *Claro Oscuro*. By the Word Spirit I comprehend a lively and natural Expression thro' the whole Work, of the Subject in general, and the Objects in particular. Freedom is no more than a Habit, which the Hand has contracted, to express readily and boldly the *Idæa* in the Painters Mind, and as there is more or less of these three Things in a *Design*, 'tis the more or less valuable, tho' free *Designs* are generally accompany'd with a good deal of Spirit, yet all the *Designs* that are made with Freedom, are not, for all that, sensibly touch'd; and, if the Learned *Designs* are not always free, they are those generally which have the most Spirit in them.

I might here name abundance of Painters, whose *Designs* have a great deal of Freedom without any Spirit, whose bold Hands produce nothing but Rambling Performances. I might also name several able Men, whose *Designs* appear stiff, tho' otherwise Learned and Sensible, because their Hand was restrain'd by their Judgment, and they Study'd, above all things, to make their *Out-lines* correct, and their Expression just. I avoid naming them not to offend any body: Let every one judge as he thinks fit.

This must be said of Freedom, 'tis so agreeable that it hides, and often excuses a great many Faults, which, in such case, are rather attributed to an Impetuosity of Genius, than to Insufficiency; but, we must own also, that Freedom of Hand does not seem to be Freedom when 'tis confin'd within the bounds of a great Regularity.

larity. Thus in the most correct *Designs* of *Raphael*, there is a delicate Freedom which is only visible to the Eyes of the Learn'd.

In a word, there are some *Designs* which are not over correct, and which yet are not without their Merit, having a good deal of Sense and Character. Of this sort are the *Designs* of *William Baur*, *Rembrant*, *Benedetti*, and some others.

Designs that are but just touch'd, and not finish'd, have more Spirit, and please more, than those that are perfected, provided their Character be good, and they put the Idea of the Spectator in a good Way. The reason is for that the Imagination supplies all the Parts which are wanting, or are not finish'd, and each Man sees it according to his own Goût. The *Designs* of those Masters, who have more *Genius* than Learning, often give occasion to experience the Truth of this Assertion, but the *Designs* of excellent Masters, who join solidity to a fine *Genius*, lose nothing by being finish'd, and supposing every thing else is answerable, *Designs* are to be esteem'd according as they are finish'd.

Tho' we ought to value most those *Designs*, wherein most Parts are found, yet shou'd we not reject those where there is no more than one, provided 'tis of such a Manner, that it shews some Principle of the Art, or carries with it any sensible Singularity, which pleases or instructs. Neither ought we to reject those that are but *Sketches*, by which one sees a very faint *Idæa* only, and but an Essay of the Fancy, since 'tis curious to remark how skilful Painters at first conceiv'd their Thoughts before they digested them, and *Sketches* shew us further what Touches great Masters make use of to Characterise things with a few Strokes.

To satisfy one's Curiosity therefore, 'twou'd be well if one had *Designs* of all kinds of the same Master, to wit, not only of his first, second or last Manner, but even his lightest *Sketches*, as well as his most finish'd *Designs*. I confess, however, the *Curious* who are purely speculative, don't so much find their account in it, as those who knowing how to Practice, are more capable of relishing this Curiosity. There is one Thing, which is as the Salt of a *Design* that seasons it, and gives it its relish, without which 'tis worth little or nothing, and which I can't express better than by the Word Character. This Character consists then in the manner in which the Painter thinks Things. 'Tis the Seal that distinguishes his Works from those of other Men, and which imprints on them the lively Image of his Mind. 'Tis this Character that agitates our Imagination, and 'tis by this that Skilful Painters, after having Study'd under good Masters, or after the Works of others, feel themselves constrain'd by a Sweet Violence, to let their Genius loose, and fly with their proper Wings.

I exclude out of the number of good *Designs* all that are Insipid, of which there are three sorts. First, those of Painters, who, tho' they produce great Compositions, and are exact and correct, yet spread over their Works a certain Coldness, which freezes the Spectator. Secondly, Those of Painters, who having more Memory than Genius, are always playing the Plagiaries, and Working by the *Idæas* they have stor'd up from other Mens Productions which they have seen; or else make use of such as are before them with too little Industry, and too much Servility. And thirdly, Those of Painters, who tye themselves

selves up to their Master's *Manner*, without ever quitting or enriching it.

The Knowledge of *Designs*, as well as of *Pictures*, consists in two Things, viz. to find out the Name of the Master, and the goodness of the *Design*.

*de Piles
says so!*

To know that a *Design* is of such a Master, a Man must have view'd with Attention, a great many others of the same Hand, and have had in his Mind a just *Idæa* of the Character of his *Genius*, and of the Character of his Practice. The Knowledge of the Character of *Genius* requires a great Extent, and a great clearness of Mind, to keep the *Idæas* without confounding them, and the Knowledge of the Character of Practice depends more on a great Habitude, than a great Capacity; and for this reason 'tis that the most skilful Painters do not always decide this Point the most justly. To know if a *Design* be fine, if it be an Original or a Copy, a great deal of Delicacy and Penetration is requisite, together with much Exercise that way, and I question whether it can be done without some Knowledge of manual Practice; and yet, after all, a Man may be deceiv'd.

It seems to me, 'tis easy to infer from what has been said, that the Comparison of the Works of the Painters, with the Idea we have establish'd of a perfect Painter, is the best way to know what esteem is due to them. But since a Man has not always a great number of *Pictures* at his Disposal, nor enough finish'd *Designs* to exercise his Judgment, and so to acquire in a short time a habit of Judging well, good *Prints* may serve instead of *Pictures*; for excepting the local Colour, they are susceptible of all the Parts of Painting; and besides that, they will shorten the

time, and are very proper to fill the Mind with the Knowledge of an Infinity of Things. The Reader, I hope, will not be displeas'd to find here what I have discover'd in this Matter.

C H A P. XXVII.

Of the Usefulness and Use of PRINTS.

MAN is born with a Desire to know, and nothing so much hinders his informing him as the trouble of Learning, and the easiness of forgetting, two Things of which the greatest part of Mankind complain with a great deal of reason, for since the *Arts* and *Sciences* have been sought after, and to penetrate far into them an Infinity of Volumes have been publish'd, at the same time was brought to Light an Object terrible enough to frighten us from looking into them, and capable to shock our Minds, and dishearten our Memories. However, we have more reason than ever to Exercise both the one and the other, or at least to find out means to help them in their several Functions. That which we are about to treat of (the Invention of *Prints*) is a very powerful one, and one of the happiest Productions of latter Ages.

They are in our Age arriv'd to so high a Degree of Perfection, and good Gravers have given us so many on all sorts of Matters, that it may truly be said, they are the Depositories of all that is Fine and Curious in the World.

Their

Their Origin was in the Year 1460. and arose from one *Maso Finiguerra*, a Goldsmith of *Florence*, who grav'd his Plate, when casting some of it in melted Sulphur, he perceiv'd that what came out of the Mold was mark'd with the same *Prints* as his Plate, by the Black which the Sulphur had taken from his Graving: He try'd to do as much on Silver Plates with wet Paper, by rousing it smoothly with a Rouler, which also succeeded.

This Novelty tempted *Baccio Baldini*, a Goldsmith of the same City, to try whether he could do the same, and his success occasion'd him to engrave several Plates of *Sandro Boticello's* Invention and Design, and upon this *Andrew Mantegna*, who was at *Rome* at that time, set about engraving some of his own Pieces.

The Knowledge of this Invention getting into *Flanders*, *Martin of Antwerp*, then a famous Painter, engrav'd abundance of Plates of his own Invention, and sent several *Prints* into *Italy*, which were mark'd thus, *M. C. Vasari* in the Life of *Marco Antonio*, a Painter, gives an Account of the greatest part of his Subjects, of which there was one among the rest, (the Vision of *St. Anthony*) that pleas'd *Michael Angelo*, then very young, so well, for the Invention of it, that he colour'd it, After *Martin of Antwerp*, *Albert Durer* began to appear, and gave the World an infinite Number of fine *Prints*, as well in Wood as in Copper, all which he sent to *Venice* to be sold.

Marco Antonio, who happen'd at that time to be there, was so ravish'd with the Beauty of these *Prints*, that he copy'd Six and Thirty of them, which represented our Saviour's Passion, and these Copies were receiv'd at *Rome* with so

much the more Admiration, by how much the more they were finer than the Originals. At the same time *Hugo du Carpi*, an *Italian* Painter of a mean Capacity, but of a Wit apt for Invention, found out, by means of several Plates of Wood, the way how to make *Prints* resemble Designs of *Claro Oscuro*, and some Years after the Invention of *Etching* was discover'd, which *Parmeggiano* soon made use of.

These first *Prints* drew the Admiration of all that saw them for their Novelty, and the skilful Painters, who work'd for Glory, were willing to use them to spread their Works over the World. *Raphael*, among others, employ'd the famous *Marco Antonio* to engrave several of his *Pictures* and *Designs*, and those admirable *Prints* were so renown'd, that they carry'd the name of *Raphael* through the World. A vast number of Gravers have made themselves famous, since *Marco Antonio*, in *Germany*, *Italy*, *France*, and the *Low-Countries*, and have publish'd as well by Graving as Etching, an infinite number of *Prints* on all sorts of Subjects, as well Histories, Fables, Emblems, Devices, Medals, Animals, Landskips, Flowers, Fruits, as in general all the visible Productions of Art and Nature.

There's no body, of what Condition or Profession soever, but may profit very much by them. Divines, Monks, devout Men, Philosophers, Soldiers, Travellers, Geographers, Painters, Sculptors, Architects, Gravers, Lovers of the *Fine Arts*, all that are curious in History or Antiquity, and, in short, all who having no particular Profession, but that of Men of Honour, would adorn their minds with the Knowledge of those Things, that might render them the more worthy of Esteem.

'Tis

'Tis not pretended that Persons are oblig'd to see all the *Prints* that have been publish'd, to know how to profit by them ; the infinite number of them presenting at once so many different Ideas to a Man's view, will rather confound than inform him : Those only, who are born with a great and a clear *Genius*, who've been us'd, for some time, to the sight of so many different Things, can make 'em profitable to them, and see 'em all without Confusion.

Every particular Man may chuse those subjects that are most proper for him, that may either refresh his Memory or strengthen his Judgment, in which he should be directed by the Inclination he has for Things of his own *Goût* and Profession.

As for Example, nothing is more suitable to Divines than *Prints* which relate to Religion, our Holy Mysteries, the Sacred Histories, and every thing which discovers the Exercise, or the Persecution of the primitive Christians : The *Antique Basso Relievo's*, which in many places inform us of the Ceremony of the Heathen Worship : In short, any thing that has relation to our own, whether it be Sacred or Profane.

For those devout subjects are most proper, which raise the Soul to Heaven, and continue it in the Love of God.

For Monks, the Sacred Histories in general, and what concerns their Order in particular.

For Philosophers, all the Demonstrative Figures, which relate not only to the Experiments of Physick, but all that may encrease their Knowledge in natural Things.

For those that are bred up to War, the Plan and Elevation of fortify'd Cities, the order of Battles

tles and Books of Fortification, of which the demonstrative Figures are the greatest Part,

For Travellers, the particular Views of Palaces, of Cities, and considerable Places, to prepare them for the Things they are to see, or to preserve the Ideas of those they have seen.

For Geographers, the Maps and Carts necessary in their Profession.

For Painters, every thing that may strengthen them in the several Parts of their Art, as the *Antique* Pieces, and those of *Raphael* and *Caracci* for the good *Goût*, correctness of Design, the Dignity of Manner for the choice of the Airs of the Head, the Passions of the Mind, and the *Attitudes*: Those of *Correggio* for Grace and Delicacy of the *Expressions*; those of *Titian*, *Bassano*, and the *Lombards* for the Character of Truth, for the simple Expressions of Nature, and, above all, for the *Goût* of *Landskips*: Those of *Rubens*, for the Grandeur and Magnificence of his Invention, and the Artifice of *Claro Oscuro*. In short those that tho' they may be defective in some particular part of them, may yet have something in them Singular and Extraordinary, for the Painters may draw a considerable Advantage from all the different Manners of those that have gone before them, who are, as so many Flowers, from whence like the Bees they may suck a Juice, which incorporating with their proper Substance, will bring forth such works as are Useful and Agreeable.

For Sculptors, Statues, *Basso Relievo's*, Medals, and other *Antique* Works, those of *Raphael*, *Polidoro*, and the whole *Roman School*.

For *Architects*, the Books that concern their Profession, and that are full of Demonstrative
Figures

Figures of the Invention of their Authors, or copy'd from the *Antique*.

For *Gravers*, a Collection of Pieces of different Manners, as well grav'd as etch'd. This Collection should also serve to shew them the Progress of Graving, from *Albert Durer* to the Gravers of our own Times, which will include the Works of *Marco Antonio*, *Cornelius Cort*, the *Caracci*, *Sadelers*, *Pontius*, *Bolsvert*, *Goltius*, *Muler*, *Vosterman*, *Vischer*, and a great many more that I have not named, who had a particular Character, and who by different Ways strove all of them to imitate either Nature, when they did something of their own Invention, or Pictures of different Manners, when they only aim'd at the faithfulness of Imitation. In comparing thus the Works of all these Masters, they may judge which of them understood best the Management of their Tools, of Light, and the usefulness of *Tones*, as it relates to the *Claro Oscuro*; which of them in their Operations reconcil'd Delicacy and Force best, and in their Productions were most sensible and exact, that making a good Use of these Lights, they may have the laudable Ambition to equal or surpass these skilful Masters.

For the Curious in History and Antiquity, every thing that has been engrav'd belonging to Sacred or Profane History, the Fable, the *Antique Basso Relievo*, the *Trajan* and *Antonine* Pillars, the Books of Medals and Stones Engrav'd, and several Prints that may help them in the Knowledge of those Things they would know, or to keep those they know already in their Memories.

In short, for those that to be more Happy, and more Gentleman-like, would form their *Gout* by
the

the study of good Things, and have a reasonable Tincture of the *fine Arts*, nothing is more necessary than good *Prints*: Their Sight, with a little Reflection, will readily and agreeably inform them of every thing that may exercise their Reason, and strengthen their Judgment. They may fill their Memory with the most curious Things of all Times, and all Countries, and in learning the different Histories, learn the several Manners of Painting: They will judge readily, by the Facility, with which they may open a few Leaves, and so compare the Productions of one Master with those of another, and by this means, in sparing their time; they will spare their expence also, for 'tis almost impossible to put the Pictures of as many Masters together in a Room, as will suffice to form a perfect Idea of the work of each Master, and when at a vast charge a Man has fill'd a large Chamber with Pictures of different Manners, he cannot have above two or three of each, which is not enough to enable him to make a nice Judgment of the Character of the Painter, or the extent of his Capacity; whereas, by means of *Prints*, one may easily see the Works of several Masters on a Table, one may form an Idea of them, judge by comparing them one with another, know which to chuse, and by practising it often, contract a Habit of a good Taste, and a good Manner, especially if we do it in the company of any body, that has Discernment in these Things, and can distinguish what's good, from what is but indifferent.

But as for the Criticks in, and Lovers of the *fine Arts*, we must prescribe them no Rules; all Things, if we may use the Phrase, are subjected to the Empire of their Knowledge: They entertain them-

themselves by their sight, sometimes in looking on one thing, and sometimes on another, because they reap profit by it, and take pleasure in it. Among other Things in seeing, what has been engrav'd from the most famous Masters of Painting, they perceive the Origin, Progress, and Perfection of their Works; they follow them from Giotto, and *Andrea Mantegna*, down to *Raphael, Titian* and the *Caracci*. They examine the different Schools of those times; they see into how many Branches; they have been divided by the Multiplicity of Disciples, and how many Ways the Mind of Man is capable of conceiving the same thing; what Imitation is, and that as many different Manners have come from her as Countries, Ages, Minds or Nature by their Diversity have produc'd. Among all the good Effects that may arise from the use of Prints, we shall content our selves to Name six, by which we may easily Judge of the rest.

The first is to divert us by Imitation, in representing visible things to us by their Painting.

The second is to Instruct by a more forcible and ready manner than by Speech: *Things*, says *Horace*, *that enter at the Ear, go more about to come at us, and touch us less than those that enter by the Eyes, which are the more sure and more faithful Witnesses.*

The Third is to shorten the time we employ in recollecting those things that have escap'd our Memory, and to refresh it with a glance of the Eye.

The Fourth is to represent absent and distant Things, as if they were before our Eyes, which otherwise we could not see without troublesome Voyages, and great Expence.

The

The Fifth is, to afford us by this Means an easy way of comparing several things together, Prints taking up so little room, and we may make use of so great a number and so different.

And the Sixth is to give one a Taste of good Things, and a Tincture of the *Fine Arts* which no Gentleman shou'd be ignorant of.

These effects are general, but every one may imagine the particular Uses and Benefits of them according to his Understanding, and his Inclination, and by these particular Benefits or Effects he may make his Collection; for 'tis easy to guess, that in the Variety of Conditions of which we have been speaking, the Curiosity of *Prints*, the Order and Choice that is to be observ'd, depend on every Man's *Taste* and *Views*.

Those, for Example, that love History seek after those Subjects only that belong to it, and that nothing may escape their Curiosity, they follow this Method, which cannot be enough commended. All that relate to particular Countries and Ages are put into one or more Covers; where they may be readily come at.

First, the Pictures of the Sovereigns that have govern'd a Country, the Princes and Princesses descended from them, those that have held any considerable Office in the State, in the Church; in the Army or Courts of Justice, those that have distinguish'd themselves in different Professions, and particular Persons who have had any share in Historical Events. Those Pictures are accompany'd with some Lines in Writing, which denote the Character of the Person, his Birth, his remarkable Actions, and the time of his Death.

Secondly,

Secondly, the general and particular Maps of this Country, the Plans and Elevations of Cities, Castles, Palaces, and other Places worthy the Knowledge of the Publick.

Thirdly, Every thing that has any Relation to History, as Entries into Cities and Festivals; Funeral Processions and Pompous Ceremonies, Modes and Customs: In short, all particular *Prints* which are Historical.

The Collection thus made for one Country, is in the same manner done for all the rest. The Invention of this Order is very ingenious, and we are indebted for it to a * *Monsieur de* Gentleman, otherwise well enough known by his extraordinary Merit, and the Number of his Friends.

Such as have any Passion for the *Fine Arts* take another Method in their Collections; they do it by the Painters and their Disciples. In the *Roman School* they place *Raphael*, *Michael Angelo*, their Disciples, and their Contemporaries. In that of *Venice*, *Giorgione*, *Titian*, the *Bassani*, *Paolo Veronese*, *Tintoret*, and other *Venetians*. In that of *Parma*, *Correggio*, *Parmegiano*, and those that follow'd their *Goût*. In that of *Bologna*, the *Caracci*, *Guido Dominichino*, *Albani*, *Lanfranco* and *Guerchino*. In that of *Germany*, *Albert Durer*, *Holben*, the little Masters, *William Baur*, and others. In that of *Flanders*, *Otho Venius*, *Rubens*, *Vandike* and those that Practised their Rules. In the same manner they put the Masters of the *French School*, and those of other Countries, in their several Classes.

Others collect their *Prints* by the Gravers, without respect to the Painters: Others, by such and such Subjects; and others, by other Fashions, and, indeed, 'tis reasonable that every one shou'd have

Liberty

Liberty to do in this what seems to him to be useful and agreeable.

'Tho one may at any time, and in any Age, benefit ones self by the sight of *Prints*, yet Youth is more proper for it than any other part of Man's Life, because Memory is the Gift of Childhood, and while Persons are young, they ought to make use of it as of a Magazine, to lay up Things, that can contribute towards forming their Judgment.

But if the use of *Prints* be profitable to Youth, 'tis a pleasant and agreeable Entertainment to old Age, which is the proper time for Repose and Reflection, and in which our Thoughts being no longer dissipated by the Amusements of our first Years, we may with the greater Leisure relish the Pleasure that is to be receiv'd by *Prints*, whether it be by their informing us of something new, or bringing something to our Minds that we knew before ; whether it be, that having a *Gusto* for the Arts we judge by them of the different Productions which the Painters and Gravers have left us, or having no Knowledge of those Things, we flatter our selves, that we shall acquire it ; or in short, if we aim at nothing by it but to please our selves by agreeably exciting our Attention in observing the Beauty, and singularity of the *Prints* that we meet with, for there we see Countries, Towns, and all the considerable Places that we have read of in History, or have seen in our Travels, in such sort that the great Variety, and the great Number of rare Things which we find there may serve instead of Travelling, and this may be done with ease by the Curious, who have no Strength, Leisure or Convenience to Travel.

'Tis certain therefore from what we have said, that the sight of fine *Prints* by which Youth is instructed, and the Knowledge of old Persons reviv'd and confirm'd, must be useful to all the World.

We don't think it necessary to enter into a *Detail* of all the several Things that might recommend the use of *Prints*, we believe we have said enough to induce the *Reader* to draw consequences from it, conformable to his Views, and his Occasions.

If the Antients had had the same Advantage in this as we have, and if they had, by the means of *Prints*, transmitted what they had done, that was fine and curious, to Posterity, we should have distinctly known abundance of Things, of which we have but confus'd Ideas in History; we should see the stately Monuments of *Memphis* and *Babylon*, and the Temple of *Jerusalem* which *Solomon* built with so much Magnificence, we should make a Judgment of the Buildings of *Athens*, *Corinth*, and old *Rome*, with more ground, and with more certainty than we can now by the poor Remains that are left of them. *Pausanias*, who has made such an exact Description of *Greece*, and who leads us through all Places, as it were by the Hand, -would have accompany'd his Discourses with demonstrative Figures, which might have been handed down to us, and we might have seen with pleasure not only the Temples and Palaces as they were in their Perfection, but we should also have inherited from the ancient Workmen the Art of good Building. *Vitruvius*, whose Demonstrations are lost, would not have suffer'd us to be Ignorant of all the Instruments and Machines which he has describ'd,

and we should not find in his Book so many obscure Places, if the Figures had been preserv'd by *Prints*; for in Arts those Figures are the light of Discourse, and the true means by which an Author can communicate his meaning. 'Tis for want of these means that the Machines of *Archimedes* and the elder *Hiero* are lost, and the Knowledge of *Dioscorides's* Plants, as also, of several Animals, and of a great many of the curious Productions of Nature, which the Studies and Meditations of the Antients discover'd: But not to trouble our selves any longer in grieving for the loss of Things which we can't recover, let us profit our selves by *Prints* that we have amongst us.

The Idea which I have given the World of a perfect Painter, may in my opinion assist the Curious in making a Judgment of Painting: However, since to know Pictures perfectly requires something more, I thought my self oblig'd to add what has appear'd to me necessary in that Matter.

C H A P. XXVIII.

Of the Knowledge of P I C T U R E S.

TH E R E are three several sorts of Knowledge relating to Pictures: The *First* consists in discovering what is Good, and what is Bad in the same Picture: The *Second* has respect to the Name of the Author: And the *Third* is to know whether 'tis an Original or a Copy.

To

I.

To know what is Good, and what is Bad in a
PICTURE.

THE *First* of these two sorts of Knowledge is, without doubt, the most difficult to be acquir'd; it supposes a Penetration and Fineness of Wit, with the Principles of Painting, and on the measure of these Things the Knowledge of the Art depends. Penetration and Fineness of Wit serve to make a Judgment of the Invention, of the Expression of the Subject in general, of the Passions of the Soul in particular, of *Allegories*, and of what depends on * *Costume* * *A term of Art which signifies Manners.* and Poesy. The Knowledge of Principles helps one to find Times and Places out, the cause of the Effects that we admire, whether they proceed from a good Relish, from the Correctness or Elegance of Design, or whether the Objects appear advantageously dispos'd, or the Colouring, Lights and Shadows be happily manag'd. Those that have not cultivated their Minds by the Knowledge of Principles, or at least have some Speculation of 'em, may however be sensible of the Effects of a fine *Picture*, but can never give a reason for the Judgment they make. I have endeavour'd by my Idea of a perfect Painter to assist the natural Light of the Lovers of Painting; however, I don't pretend to make them penetrate into the *Detail* of the Parts of the Art, that's rather the Business of the Painters than of the Curious: I would only put their Minds in a good way towards Knowledge,

F 1

that

that they may, in general, be able to know what is Good, and what Bad in a *Picture*.

The Lovers of the Art only, who have Genius and Inclination, are permitted, if we may so say, to enter into the Sanctuary, and acquire the Knowledge of this whole *Detail* by the Lights which they insensibly gain by serious Reflection.

The *Goût* of the Arts was so much in Fashion in the time of *Alexander the Great*, that to know the bottom of them a little, young Gentlemen were taught to *Design*: By this means those that had a Talent, cultivated it by Exercise, they made use of it upon Occasion, and distinguish'd themselves by the Superiority of their Knowledge. I refer those, at least, who have not any Experience of this Manual Practice, to the Idea I have given of its Perfection.

II.

To know who is the Author of a PICTURE.

THE Knowledge of the Names of the Authors is got by long Practice, and the sight of a great many *Pictures* of all the Schools, and of the principal Masters that compose them: There are Six of these Schools to which we may give a particular Name, as the *Roman*, the *Venetian*, the *Lombard*, the *German*, the *Flemish*, and the *French*. And, after having by much Application acquir'd a distinct Idea of each of these Schools, if we would find out to which of them a *Picture* belongs, we must compare it with that to which we think it has the nearest affinity, and when we have found out the School, we must

must apply the *Picture* to that Painter, whose Manner agrees most with that Work; but to know this particular Manner is, in my Opinion, the greatest Part of the Difficulty.

There are some curious Men who form an Idea of a Master, by the sight of Three or Four of his *Pictures*; and who, after this, believe they have a sufficient Authority to decide what his Manner is, without considering what care the Painter took about them, and what Age he was of when he drew them.

'Tis not from particular *Pictures* of a Painter, but from his Works in general that we judge of his Merit; for there is no Painter that has not made some Good, and some Bad *Pictures* according to his care, or the motion of his Genius.

There is none also that had not his Beginning, his Progress, and his End, that is to say, Three Manners. The *First* he took from his Master; the *Second* he form'd by his *Genius*, in which his Capacity and Genius are to be found; and the *Third* commonly degenerates into what we call *Manner*: For a Painter, who has a long time study'd after Nature, is willing without any more trouble to make use only of the Experience he has got.

When a curious Person has well consider'd the different *Pictures* of a Master, and has form'd a perfect Idea of his Style, he may then judge who is the Author of a *Picture*, without being condemn'd for rashness; tho' a Critick, who has a Talent, who has study'd and practis'd the Art, may sometimes be deceiv'd in the name of an Author, yet he will, at least, never be deceiv'd in the justness and solidity of his Sentiments.

There are Pictures made by Disciples, who have Copy'd their Masters very exactly in their Judgment and their *Manner*. Some Painters have follow'd the *Goût* of another Country, and not their own; and there are some who leave one Manner for another, and who have, by this means, made some Pictures which will puzzle the best Judges to guess the Name of their Author.

Nevertheless this Inconvenience is not without a Remedy for such, as not satisfying themselves in knowing a Master's Hand, have Penetration enough to discover the Character of his Mind. A Skilful Man may easily communicate the Manner in which he executes his Designs, but not the Delicacy of his Thoughts. 'Tis not to find out the Author of a Picture, enough, therefore to know the motion of the Pencil, if the Curious cannot penetrate that of the Mind; and tho' 'tis very much to have a just Idea of a Painter's *Goût* in his Design, yet 'tis necessary to enter into the Character of his Genius, and the Turn which he is capable of giving to his Conceptions. I don't pretend, however, to stop the Mouths of those Lovers of Painting, who have not seen nor examin'd this great number of Pictures. By talking of it they may acquire and encrease Knowledge. I wou'd only, that every one shou'd give us the Sence in which he Speaks, by the measure of his Experience. Modesty, which is so becoming in Beginners, agrees also with the most Experienc'd, especially in difficult Cases.

III.

If a Picture be an Original or a Copy.

TIS not my intention to discourse here of indifferent Copies, which the *Curious* will find out at first Sight, much less of bad Ones, which are thought so by all the World. I suppose then a Copy made by a good Master, which deserves a serious reflection, and makes one doubt, for some time at least, whether 'tis a Copy or an Original. There are three sorts of such Copies.

The first is done Faithfully, but Servilely.

The second is Light, Easy and not Faithful.

The Third Faithful and Easy.

The first which is Servile and Faithful, includes the Design, the Colouring and the Touches of the Original; but the fear of Passing beyond the bounds of this Exactness, and to err against Fidelity, makes the hand of the Copyist stiff, and if 'tis never so little examin'd, shews it to be what it is.

The second is more likely to impose on the Spectator, because of the lightness of the Pencil, but the unfaithfulness of the *Contours*, or Outlines, undeceive the best Judges.

And the third, which is Faithful and Easy, made by a Learn'd and light Hand, and above all, in the time of the Original, puzzles the greatest Criticks, and often hazards their Pronouncing against the Truth, tho' it may be agreeable to Verisimilitude. As there are some things which seem to favour the Originality of a Piece, so there are others that seem to destroy it, as the Repeti-

tion of the same Picture, its having been forgotten a long time, or costing a little Money: But, tho' these considerations may have weight, they are sometimes very trivial, for want of being well examin'd.

That a Picture is forgot, proceeds often from the hands into which it falls, the Place where it is put, the Persons that see it, or the little value that the Owner has for Painting.

The cheapness of it proceeds commonly from the necessity or Ignorance of the Seller.

The Repetition of a Picture, which is a more specious Cause, is not always a substantial Reason. There is scarce a Painter but has repeated some one of his Works, either because he was pleased with it, or because he was desired to draw one like it. I have seen two *Madonna's* of *Raphael*, which being out of Curiosity plac'd by one another, would persuade the Criticks that they were both Originals. *Titian* has repeated the same Picture seven or eight times, as a Play that succeeds in play'd a great many Nights together; and we see several Pictures of the best Masters of *Italy* repeated, which dispute with their other Pieces for Goodness and Originality. There have been some that have deceived the most skillful Painters: Among many Examples of this kind I shall think it sufficient to relate one, which is, that of *Julio Romano*, and is taken from *Vasari*.

Frederic II. Duke of *Mantua*, going through *Florence* towards *Rome*, where he went to pay a visit to Pope *Clement VIIIth*, in the Palace of *Medici*, over one of the Doors saw the Picture of *Leo Xth.* between the Cardinal of *Medici*, and Cardinal *di Rossi*. The Heads were of *Raphael*, the Drapery of *Julio Romano*, and all together admirable. The Duke

Duke look'd upon it earnestly, and became so in Love with it, that he cou'd not forbear begging it of the Pope when he came to *Rome*. His Holiness very graciously gave it him, and order'd his Secretary to write to *Octavian di Medici* to put the Picture up in a Case, and send it to *Mantua*. *Octavian*, who was a great lover of Paintings, and loath to deprive *Florence* of such a Rarity, invented an excuse to defer sending it, pretending that the Frame was not Rich enough, and he wou'd get one fitted up for it. This delay gave *Octavian* time to have it Copy'd, which was done by *Andrea del Sarto*, who imitated e'en the little spots that were upon it. This Piece was so like the Original, that *Octavian* himself cou'd hardly distinguish the one from the other, and that he might not be deceiv'd, he put a private mark upon the Copy, and a few days after sent it to *Mantua*. The Duke receiv'd it with all possible satisfaction, not doubting but 'twas the Work of *Raphael*, and *Julio Romano*. The latter, who was then in the Service of that Prince, had no suspicion that what was his part of the Picture was not done by himself, and had thought it his own doing as long as he liv'd, if *Vasari*, who had seen the Copy while it was drawing, had not disabus'd him; for coming to *Mantua* he was mighty well entertain'd by *Julio Romano*, who shew'd him all the Duke's Rarities, saying, *That the finest thing was still to be seen*, naming the Picture of *Leo Xth*, done by *Raphael*, and shewing it him, *Vasari* said, 'Tis very fine, but 'tis not *Raphael's*. *Julio Romano* looking on it more attentively, reply'd, *How, is't not Raphael's? Don't I know my own Work in it? Don't I see the Strokes of my Pencil, and remember the Striking them?* *Vasari* answer'd,

swer'd, *You don't observe it closely enough; I assure you, I saw Andrea del Sarto draw this very Picture; behind the Canvas you'l see a mark which was put upon it to distinguish it from the Original.* *Julio Romano* turning about the Picture, and perceiving it was Matter of Fact, held up his Hands with astonishment, saying, *I value it as much as if it was Raphael's, and even more, for 'tis very surprising to see so excellent a Master so well imitated as to deceive One.*

Now, since *Julio Romano*, with all his Skill, after having had Notice given him, and examined the Picture, passionately persisted in the deceit of his Judgment, as his proper Work, we must not think it strange that other Painters less Skilful, shou'd sometimes be mistaken about the Works of others: For the Truth may be thus hidden to the profoundest Knowledge, and tho' a Man may be out as to the Fact, he may not always be out in his Judgment: However, let a Picture be never so well copy'd, a good Critick will perceive exterior Tokens enough upon it to justify his saying boldly what he thinks, without running the risque of a Censure of Rashness, if he does not lay it down in a Positive tone; but as an Opinion founded on solid Knowledge. It remains for me to say something of those Pictures that are neither Original nor Copies, which the *Italians* call *Pastici*, from *Paste*, because, as the several things that Season a Pasty, are reduc'd to one Taste, so Counterfeits that compose a *Pastici* tend only to effect one Truth. A Painter that wou'd deceive in this way, ought to have, in his Mind, the Manner and Principles of the Master, of whom he wou'd give an Idea, whether he takes any part of a Picture which that Master has made
and

and puts it in his own Work, or whether the Invention is his own, and he imitates lightly, not only his Touches, but even his *Goût* of Design and Colouring. It often happens that these Painters who propose the Counterfeiting another's manner, aiming to imitate such as are more Skillful than themselves, they make better Pictures of this kind, than if they were to do something of their own.

Among those who took delight in Counterfeiting the manner of other Painters, I shall content my self with naming *David Teniers* only, who has deceiv'd, and ever will deceive the Curious, who are not prepossess'd of his dexterity in transforming himself into *Bassano* and *Paolo Veronese*. There are some of his *Pastici* made with so much cunning, that the Eyes of the most judicious are surpriz'd by them at first Sight, but after having examined them nearer, they soon distinguish the One's Colouring, and the One's Pencil, from the Other's.

For Example, *David Teniers* had a particular Talent in imitating the *Bassans*; but the light and easy Pencil which he employ'd in this Artifice, is the very Proof of his Deceit, for his Pencil, tho' easy and light, is not so lively nor so proper to Characterise Objects, as that of the *Bassan's*, especially as to Animals.

'Tis true, *Teniers* understood the Union of Colours; but there was a certain Grey, predominant in his, and his Colouring had not the vigour and sweetness of *Giacomo Bassano's*. 'Tis the same with all *Pastici*, and if we wou'd not be deceiv'd by them, we shou'd examine their *Goût* of Design, their Colouring, and the Character of their Pencils, with the Originals from whence they were taken.

An

AN
ABRIDGMENT
OF THE
LIVES
OF THE
PAINTERS.

BOOK II.

Of the Origin of PAINTING.

THO' the Authors, who have said any thing of the Origin of Painting have differ'd among themselves, they agree, however, in this, that Shadow gave the first occasion to the Birth of this Art. Upon which *Pliny* tell us a Story of one *Corinthia*, a Girl of *Sicyone*, who being in Love with a certain

tain Youth, and finding him a sleep near a Lamp that was burning, the Shadow of his Face, which appear'd on the Wall, seem'd so like him that she was incited to draw the Extremities of it, and thus made a Portrait of her Lover. If, as 'tis likely, Shadow was the rise of the invention of Painting, Imitation is so natural to Mankind, that they wou'd not have stay'd till the Time of *Corinthia*, without drawing Figures after Shadow, which is as old as Man himself.

But not to enlarge on this Thought, or seek after so uncertain a Source, as is that of Painting, we may with good grounds aver, that this Art and Sculpture, had their Birth at one and the same time, the one and the other having the same Principle which is, *Design*, and ever since the days of *Abraham*, when Sculpture was in use, Painting was consequently Practis'd in the same Degree. It has appear'd and disappear'd according to the Revolutions of Ages. War is an Art that destroys all others, and Painting is so much the more expos'd to it, by how much the more 'tis done for Pleasure. However, the *Fine Arts* are like the *Phenix*, they revive out of their Ashes: Wherefore we have reason to believe, that Painting was several times extinguish'd, and renew'd again in the first Ages, tho' 'twas in a very poor Degree; and that those to whom we attribute the invention of that Art, were only the renewers of it.

But to speak like other Authors, after having compar'd them one with another, we shall in the main find, that *Gyges* the *Lydian* invented Painting in *Aegypt*, *Euchir* in *Greece*, and *Bularchus* brought it out of *Greece* into *Italy* in the Reign of *Romulus*. This Painter represented the Battel of the *Magne-*
sians

sians so well in one of his Pictures, that *Candauius* King of *Lydia*, thought it worth a prodigious Sum, and to purchase it cover'd it with Gold, by which we may conclude, that Painting was highly in esteem in those days.

'Twere needless to relate, in this Abridgment, the little that has been said by the Antient Authors of the first Painters, who liv'd before the Declension of the Empire: There being none of their Works left, no Man has much curiosity to know any thing of them, or to trouble himself to remember their Names. We must, however, except some of them who are Celebrated by Fame, and of whom 'twould be scandalous not to know something. Six of them *Zeuxis*, *Parrhasius*, *Pamphilus*, *Timanthes*, *Apelles* and *Protogenes*, liv'd at the same time with *Alexander the Great*, when the *Fine Arts* were in their vigour; and tho' we have none of their Productions, we may, notwithstanding, judge of the Perfections of them, by the Sculptures of the same Age, which are preserv'd to this day, and by the Price that those Ancient Painters had for their Pieces, *Timanthes*, and after him *Apelles*, having had 100 Talents, near 20000 Pounds of *English Money*, for one Picture. 'Tis true there are some small remains of the old Painting still to be seen, but we know not when they were done, or who did them. The most considerable is at *Rome* in the Vineyard of *Aldobrandino*, and represents a Marriage. This Work shews a great *Goût* of Design, and much of the *Græcian* Sculpture and *Basso Relievo*. Yet 'tis Dry, and there appears in it no Knowledge of *Groupes*, or the *Claro Oscuro*: But we must not believe that all the Pieces painted in *Greece* were of this sort, because what we read of *Zeuxis* and *Parrhasius*,

rbafius, that by their Pencil they deceiv'd e'en Animals and Painters themselves, is enough to convince us that they penetrated farther into the principles of their Art, than the Author of that Picture. We confess they did not use Oil, yet, perhaps, they might have some other secret of which we are ignorant, that gave so much strength to their Colours, as is reported of *Apelles's*. *Pliny* tells us, he made use of a certain Vernish, which invigorated his Colouring, and preserv'd it. Be it as it will, we cannot reasonably stand out against the Evidence of all the Ancient Authors, who have spoken of the Painters of those Times, from whose Writings we ought to infer, that Painting was in a high degree of Perfection, and that the number of the Masters was Great. I shall here mention only some of the Chief of them.

An Abridgment of the Lives of the Six Principal Painters of Greece.

Z E U X I S.

WAS a Native of *Heraclea* in *Macedonia*, and learnt the first Elements of Painting in the LXXXVth *Olympiad*, 400 Years before the Birth of Christ: He followed his Studies very assiduously, and his success being answerable to his Industry, he was enabled to undertake several bold things that got him Reputation. He
was

was skilful in Designing, and understood Colouring better than any Painter of his time, *Pliny* says, *Apollodorus*, who first found out the Principles of the *Claro Oscuro*, and of Colours, open'd the Doors of Painting to *Zeuxis*, and that the same *Apollodorus* complaining of that Painter, said: *He had enter'd so far within them, that he had carry'd out with him the whole Art of Painting.* The considerable Works which he was employ'd about, brought him in vast Sums of Money, and having got Riches enough, he gave away his Pictures, because, as he said, he did not see how they cou'd be rated at their full value. The *Agri-gentines* desiring him to make a Picture of *Hellen* naked, to be set up in their Temple, sent him, at his request, some of their most beautiful Maids; of whom he kept five, and having well examin'd them, form'd an *Idea* of their *Finest Parts*, to Compose the Body he was to represent. He Painted it after them; and this Figure, when he had carefully finish'd it, appear'd so perfect in his own Eyes, that he could not forbear telling the Painters who came to admire it, *That they might Praise it, but could not imitate it.*

Nevertheless, *Parrhasius* disputed with him the Honour of being the best Painter of the Age. To decide the Contröversy they agreed, that each of them should make a Picture, and let the World judge whose Performance was best: *Zeuxis* painted some Grapes, and *Parrhasius* a Curtain; *Zeuxis's* Work being expos'd to sight, invited the Birds to come and peck at it, believing the Grapes to be real; and *Zeuxis* proud of the Judgment, the Birds had given in his Favour, bad *Parrhasius* draw the Curtain, and shew his Picture, but finding himself cheated by the
Curtain

Curtain, he ingeniously confest he was overcome, for he had only deceiv'd Birds, whereas *Parrhasius* had deceiv'd him himself, as great a Painter as he was. *Zeuxis* some time after painted a Boy carrying a Basket of Grapes, and seeing the Birds come and peck at them, he confest, that if the Grapes were well painted, the Boy must be ill, since the Birds were not afraid of him.

Agatharchus, being impatient to see *Zeuxis* take up so much time in finishing his Pieces, told him one Day. *For my part I soon dispatch my Pictures.* You are a happy Man, replies *Zeuxis*, I do mine with Time and Application, because I would have them good, and I am satisfy'd, that what is soon done, will soon be forgotten.

Tho' *Zeuxis* was generally admir'd in his Lifetime, yet he had his Enemies. *Aristotle* censures him for not having a Talent of expressing justly the Passions of the Soul; and *Quintilian* says he made the Extremities of his Figures too powerful, imitating *Homer*, who delighted, in describing Bodies, to give them strong and robust Members, even to those of Women. *Pliny* mentions *Zeuxis's* Works, and *Lucian* carefully describes his Picture of the Centaur, and his Family. *Festus* writes, his last Piece was the Picture of an old Woman, which when he had finish'd, he was so pleas'd with, that he laugh'd himself to Death at the Sight of her Comical Figure, but tho' one can hardly believe this, yet the Event is not without example.

Zeuxis's Competitors were, *Timanthes*, *Androcles*, *Eupompus* and *Parrhasius*.

PARRHASIUS

Was born at *Ephesus*, was the Son and Disciple of *Evenor*, and the Contemporary of *Zeuxis*. We have seen in the Life of the latter, that they painted Pictures as a Tryal of Skill between them : They were both look'd upon as the greatest Masters of their Age, which was the Age of Masters; and *Quintilian* informs us, they rais'd the Art of Painting to a very high degree of Perfection, *Parrhasius* in Designing, and *Zeuxis* in Colouring.

All Authors who mention the former, agree in giving him the Glory of Designing very correctly and very elegantly, and in representing Bodies, not as Nature had produc'd, but as she might have produc'd them; and 'twas according to this great Idea that he wrote of the *Symmetry* of the Body.

Among other things he was excellent in expressing the Passions of the Soul, a Quality that cannot be enough commended; in adjusting the Head-dresses, in distributing the Hair, and in the Graces of the Mouth.

He had a great *Genius* and Elevation of Mind, but the Praises which were given him, and which he thought he deserv'd, made him extreamly Proud. He talk'd contemptibly of all others, and of himself as if he had brought the Art to the last Perfection: He very frankly stiled himself the *Master and Prince of Painting*, and was magnificent in every thing about him, yet 'twas without Affectation or Constraint.

There

There was something of *Enthusiasm* in his Productions: He never went to work but he expected to find Pleasure in it, and when he was at it, he us'd to Sing to himself to sweeten his Labour. He made a great many Pictures, of which the most Celebrated are nam'd in the 35th Book of *Pliny*, where the Curious may find a Catalogue of them.

P A M P H I L U S

Was a *Macedonian*, born in the Reign of King *Philip*: He was *Eupompus's* Disciple and *Apelles's* Master: He had so high an Idea of his Art, that he believ'd no Man could be skilful in it without studying Polite Learning and Geometry, of which he was himself a Master. His Reputation got him considerable Disciples, of whom he had a *Talent* a-piece, near 200 *l.* Sterling, for Ten Years Teaching, and so long they were with him to Learn Painting. *Apelles* and *Melanthus* gave him that Sum, which *Bede* says was so much a Year, and not for the whole time. 'Twas by his Advice and Credit with *Alexander the Great*, that the young Men of Quality of *Sicyone*, and afterwards of all *Greece*, were commanded to learn first to Design; and by his means Painting was reckon'd such an Honourable Profession, that all who were not Noble were, by an Edict, forbidden to Exercise that Art; whence we may infer, that if Painting was so much esteem'd by the Politest People of Antiquity, 'tis not without reason that the most Judicious Princes, at this time, love and protect it, and Men of Wit value themselves upon understanding it.

TIMANTHES.

Timanthes was Contemporary with *Pamphilus*. The Place of his Birth is not known, but he was one of the most *Learned* and most *Judicious Painters* of the Age he liv'd in. The most Celebrated of all his Works, and that of which several Authors have spoken with the highest *Eulogies*, was the Sacrifice of *Iphigenia*. The young Virgin appears wonderfully charming as to her Beauty, and seems Voluntarily to devote her self to Death for the good of her Country. The *Painter*, in representing *Calchas*, *Ulysses*, *Ajax* and *Menelaus*, having drain'd himself to give each of them a different Character of Sorrow, painted *Agamemnon*, Father of *Iphigenia*, with his Face hid in the *Drapery* of the Figure, not being able otherwise to express his Sentiments of Sorrow as they deserv'd: And the Expressions which appear in the Faces of the *Victim's* Brother and Unkle, make one guess at the sorrowful Condition of the Father.

Timanthes, at another time, having drawn a *Cyclops* a-sleep in a little Picture, to give an Image of his Bigness painted some Satyrs near him, who measured his Thumb by a *Thyrse*. *Pliny* mentions the chief Pieces of *Timanthes*, and says, that in all his Works, he gave the Spectator to understand a great many more things than he painted.

APELLES.

A P E L L E S.

Apelles, whom Fame has put above all *Painters*, was born in the Isle of *Coos*, in the *Archipelago*, being the Son of *Pitbius*, and the Disciple of *Pamphilus* whom we have spoken of. Great *Painters*, as well as great *Poets*, have in all Ages gain'd the favour of Sovereigns. *Apelles* was particularly valu'd by *Alexander the Great*, who not only honour'd him with his Esteem, because of his great Capacity, but lov'd him for the Candour of his Manners.

Apelles was born with such a Disposition and Inclination to Painting, that in order to arrive at Perfection in his Art, he made no scruple of giving *Pamphilus*, his Master, a Talent a Year, and set it down as a Rule, that a Day should never go over his Head without *Designing*; from whence came the Proverb, *Nulla Dies sine Linea*, No Day without drawing a Line, that is, without Exercising himself in *Designing*. The force of his *Genius*, and the assiduity of his *Studies*, did not give him so good an Opinion of himself, as the Masters are apt to have: He never made a Judgment of his own Capacity but by comparing it with that of Others whom he visited. Every Body knows what happen'd between him and *Protogenes*. The latter liv'd in the Isle of *Rhodes*, whither *Apelles* went on purpose to see his Works, of which he knew nothing but by their Reputation. When he arriv'd there he found only an old Woman in *Protogenes's* House, who asking him his Name, he answer'd, *I am going to write it on this Canvas*, and taking his Pencil with Colour on it, he

Design'd something with extream Delicacy. *Protogenes* coming home, the old Woman told him what had past since he had been gone and shew'd him the Canvas; who then observing attentively the Beauty of the Lines, said, 'twas certainly *Apelles*, that had been there, believing no one else cou'd draw any thing so Fine: Then taking another Colour, he drew on those Lines an *Outline* more Correct and more delicate, after which he went out again, bidding the old Woman shew that to the Person who had been there, if he return'd, and tell him, that was the Man he sought after. *Apelles* returning, and being asham'd to see himself out-done, takes a third Colour, and among the Lines that had been drawn, lays some with so much Judgment, and so wonderfully fine, that it took in all the subtlety of the Art. *Protogenes* saw them in his turn, and confessing that he cou'd not do better, gave over the dispute, and ran in hast to find out *Apelles*.

Pliny, who tells this Story, says he saw this piece of Canvas before 'twas consum'd in the Fire that burnt down the Emperor's Palace; that there was nothing upon it but some Lines which cou'd scarce be distinguish'd, and yet this Fragment was more valu'd than any of the Pictures among which it was plac'd.

'Tis very near in this Sense, that we must understand this place of *Pliny*; for to think it was a simple Line divided from another in its whole Extent, would be ridiculous, and shock every one that has the least Knowledge of *Painting*, there being in that no sign of Capacity to be shown, nor Skill in the Art.

What

What has giv'n rise to this Interpretation is, in my opinion, the ill Construction of the Word *Linea* ; for by *Linea* in that place is to be understood, either *Design* or *Outlines*. *Pliny* himself makes use of it in this signification elsewhere, when he says of *Apelles*, that he never let a day go over his Head without *Designing*, *Nulla Dies sine Linea*, which was not drawing *Simple Lines*, but to accustom himself to Correct *Designing*.

In the same manner we shou'd understand the Word *Subtilitas*, not to give an Idea of a very delicate Line, but of the exactness and fineness of *Design*. Thus the *Subtlety* is not in the Line, consider'd simply as a Line, but in the *Intelligence* of the Art, which is shewn in the Lines of a *Design*.

I confess, however, that the word *Tenuitas*, which is in the same place of *Pliny*, may create some difficulty in this explication, which I believe is not unanswerable, for by that word the Fineness and Exactness of an *Outline* may very well be understood: Besides, I'll maintain it wou'd be nonsense to think, that the Victory, in the dispute between *Apelles* and *Protogenes*, depended only on striking a Line, One more delicately than another ; and if *Pliny*, who is ill Constru'd in this place, meant it as those who so construe him would have him, he knew little of the *Fine Arts*, tho' one may easily perceive elsewhere, that he was a passionate admirer of them.

Envy, which is so often met with among Persons of the same Profession, never enter'd into the Soul of *Apelles*, and if he endeavour'd to raise himself, 'twas wholly by the assistance of his Art, which he knew to be of great extent, and was

fond of the Glory of possessing it. He was as solicitous about the Advantage of his Ernulators, as about his own, and being sensible of the Capacity of *Protogenes*, he recommended him to the *Rhodians*, who, upon his Character of him, gave him a Price for his Works incomparably greater than that Painter was us'd to receive for them before.

Apelles was Circumspect, but easy in his Productions: The Elegance and *Grace* which is every where to be seen in his Pictures, was no Obstacle to the truth which a Painter owes to Nature, and he drew his Pieces with so much likeness, that some *Astrologers* made use of them to draw the *Horoscope* of the Persons he had Painted.

Alexander, who often visited *Apelles*, delighting in his Conversation and Manners, commanded him to talk to him freely, and had a very great kindness for him; an Instance of which was shown upon the occasion of his drawing the Picture of *Campaspé*, which he had drawn by his Order. *Campaspé* was very handsom, and the most belov'd of all *Alexander's* Concubines, who perceiving that *Apelles* was in love with her, gave her to him; by which, says *Pliny*, he not only shew'd the Affection he had for his Painter, but that after having overcome many Nations, he knew still how to overcome himself: Great, continues the same Author, by his Courage, but more great by the Dominion he had over his Passions.

Apelles often drew the Picture of *Alexander*, and this Monarch not thinking it convenient that his Image shou'd be profan'd by the Hands of the Ignorant, publish'd an *Edict*, forbidding all Painters whatsoever to make his *Portrait*, except *Apelles*; and by the same *Edict* he permitted

mitted *Pyrgoteles* only to Engrave his Image on Gems and Precious Stones, and *Lysippus* only to Cast his Statue in Brass.

Tho' *Apelles* was very exact in his Works, he knew how far to carry his Exactness, without fatiguing his Mind: One day talking of *Protogenes*, he said, *He was a great Master, but he often spoil'd his Pieces, by endeavouring to make them Perfect; that he did not know when he had done well; that a Man may do too much as well as too little; and that he was truly skilful, who knew what was sufficient.*

One of his Disciples shewing him a Picture to have his Opinion of it, and telling him he had done it in a little time, *Apelles* reply'd, *I see it plain enough, and I wonder that in the time you have not made a great many such Pictures.*

Another Painter shewing him the Picture of an *Hellen*, which he had drawn with Care, and adorn'd with abundance of Jewels, *Apelles* told him, *Since you cou'd not make her Handsome, I perceive, Friend, you have made her Rich.*

As he spoke his Mind freely, so he took in good part what was said to him, and to avoid Flattery, he expos'd his Works to the Publick, and hid himself behind them, to hear what Passengers said of them, with an intent to turn their observations to his Advantage. A Shoemaker coming by one day, took the Liberty to Criticise on a Sandal which he had Painted, and it was immediately alter'd; but passing by the same Place the next day, and being proud to see that his Criticism was taken notice of, he past his Censure on a Leg, which had nothing faulty in it; upon which *Apelles* came from behind the Canvas, and told the Shoe-maker, *his Judgment*
went

went no higher than a *Sandal*, which afterwards grew into a Proverb. I don't know whether there are many *Apelles's* in our days, but I'm confident there are more *Shoe-makers* than ever.

Another sign of the Ingenuity of *Apelles*, was his acknowledging that *Amphion* understood disposition better, and *Asclepiodorus* the regularity of *Design*; but he gave place to no body for *Grace*, which was his particular Talent. When he view'd the Works of the great Painters, he admir'd the Beauties of them, yet he frankly said, he did not perceive that *Grace* in them, which no body was so much Master of as himself, *For without Vanity he might say 'twas his own Peculiar Excellence.*

Apelles never Painted on Walls, nor on any thing that cou'd not be sav'd in a Fire. He wou'd have had the Works of the best Masters carried from one Country to another, and cou'd not endure that a Picture should not be capable of having more than one Master, because Painting, he said, was a common good to all the World.

Pliny has given us a Description of *Apelles's* finest Peices, and one may judge of their Excellence by the price that was paid for them, sometimes one hundred Talents, sometimes a Sum without counting, and with profusion.

P R O T O G E N E S.

Protagenes was a Native of *Caunus*, a City of *Caria*, subject to the *Rhodians*: We know not who was his Father or his Master; 'tis likely enough he had no other Master than the Publick Pieces that he saw, and probably his Parents being Poor, cou'd

cou'd not be at any such Expence, for his Education in the Art, as was given at that Time. Himself was forc'd at first to paint Ships for his Livelihood ; his Ambition was not to be rich, but to be a Master of his Profession, for this reason he liv'd a retir'd Life, that he might not be disturb'd in those Studies, which he thought necessary for the Perfection of his Art.

He finish'd his Pictures with too great Care : *Apelles* said of him, he knew not when he had done well, or how to get away from his Work ; and by dint of Labour lessen'd its Beauty, and fatigu'd his Mind. He was more for Truth than Verisimilitude in Painting, by which in exacting more of his Art than he ought to have done, he drew less from her than he might have done.

The finest of his Pieces is the Picture of *Falissus* ; several Authors have mention'd it without giving any Description of it, or telling who this *Falissus* was : Some Persons suppose him to have been a famous Hunter.

For seven Years that *Protogenes* work'd on this Picture, all his Food was *Lupines* mix'd with a little Water, which serv'd him both for Meat and Drink. He was of Opinion, that this Simple and Light Nourishment would leave him the Freedom of his Fancy.

Apelles seeing this Piece was so struck with Admiration that he could not speak a Word, having no Expression to answer the Idea of the Beauty of the Picture, which he had form'd in his Mind. 'Twas this same Picture that sav'd the City of *Rhodes*, when King *Demetrius* besieg'd it, for not being able to attack it, but on that side where *Protogenes* work'd, which he intended to burn that it might set Fire to the rest of the Town,

Town, he chose rather to abandon his hopes of Conquest, than to destroy so fine a Piece as was that of *Falissus*.

Protogenes's Work-house was in a Garden in the Suburbs of *Rhodes*, near the Camp of the Enemy, yet the noise of Arms cou'd not distract him in his Labours. The King sending for him, and asking him *with what assurance he cou'd Work in the Suburbs of a City that was besieg'd*, he reply'd, *That he understood the War he had undertaken was against the Rhodians, and not against the Arts*. The King was so pleas'd with this Answer, that he ordered some Soldiers to be his Guard, and was glad that by this means he cou'd save so skilful a Hand.

Aulus Gellius reports, that the *Rhodians*, during the Siege, sent Ambassadors to *Demetrius*, to pray him to save the Picture of *Falissus*, representing, that if he was Victorious, it might serve to adorn his Triumph, and if he was forc'd to raise the Siege, he might be blam'd for turning his Arms against *Protogenes*, when he cou'd not Conquer the Town. The King hearing them out, lik'd the Message so well, that he drew off his Army, and by this means sav'd both the Picture of *Falissus*, and the City of *Rhodes*.

I will not here relate the memorable Contest between *Apelles* and *Protogenes*, the Reader may see it in the Life of *Apelles*. I shall only add, that the latter asking *Protogenes* what Price he had for his Pictures, and *Protogenes* naming an inconsiderable Sum, according to the sad fortune of those who are oblig'd to work for their Bread, *Apelles*, concern'd at the injustice done to the Beauty of his Productions, gave him fifty Talents for one Picture only, telling it abroad that he would

would make it pass, and sell it for his own. This generosity open'd the Eyes of the *Rhodians*, as to the Merit of *Protogenes*, and made them to get the Picture, *Apelles* had bought, out of his Hands, paying down a much greater Price for it than he had given.

Pliny says, *Protogenes* was a Sculptor, as well as a Painter: Consult this Author if you would know more of his Works, of which he speaks as well as of those of other skilful Painters. I shall only relate here a Passage out of *Quintilian*, which shews the particular Talents of Six Famous Painters. *Protogenes*, says he, excell'd in Exactness, *Pamphilus* and *Melanthus* in the Disposition, *Antiphilus* in easiness, *Theon*, the *Samian*, in Fruitfulness of Ideas and *Apelles* in Grace and Ingenious Conceptions.

Pliny writes, that the Masters of the Art of Painting, in his time, made use but of four capital Colours, out of which they compos'd all the others. This is not a place to argue on that, nor to make a Comparison between the Ancient and Modern Painting: I shall content my self with saying, that if Painting in Oil, which has been in use about 250 Years, has a great advantage over the *Distemper* for the facility of Painting, and union of Colours, the Ancients had a Vernish which gave force to their Brown Colours, and their White was more Light and Shining than ours, by which means, having a greater extent of the Degrees of the *Claro Oscuro*, they could imitate certain Objects with more Force and Truth, than we can in Oil. *Titian* knew this Advantage, and try'd it in some Pictures, where he made use of White in *Distemper*, but the diversity of those two Fashions in
using

using Colours was a slavery which soon disgust-
ed *Titian*, and took him off of the Practice
of it.

I shall conclude with one word more of the
Painters and Sculptors of those Days, who know-
ing there was no work so compleat to which
some Perfection might not be added, observ'd
always, in putting their Names to their Works,
to express that they were not finish'd, tho' they
had done what they could do to them: We see
Examples of this upon the *Greek* Statues, on which
we find written, *Glicon of Athens would have
made this Work; Praxiteles would have made this
Work; Athenodorus, Lisippus, &c. would have
made this Work, and not did make it.* A great ma-
ny in our Days are not so Scrupulous, and are
very far from believing, that any thing which
comes from their Hands is not perfect.

A N

ABRIDGMENT

O F T H E

L I V E S

O F T H E

Roman and Florentine

P A I N T E R S.

B O O K I I I.

C I M A B U E.

THE *Fine Arts* having been extinct in *Italy*, ever since the Irruption of the *Barbarians*, the Senate of *Florence* sent for Painters out of *Greece* to restore Painting in *Tuscany*, and *Cimabue* was their first Disciple: He
was

was of a noble Family in *Florence*, and his Parents finding he had a Disposition for the Sciences, made him apply to them. He exercis'd himself about them sometime, but the arrival of these *Grecian* Painters rous'd his Inclination, and determin'd it entirely to Painting. The considerable Progress that he made in that Art, encourag'd him in the Study of it, and got him such a Reputation, that when *Charles* of *Naples* pass'd through *Florence*, he visit'd *Cimabue*, and thought himself very well entertain'd by the sight of his Works. He painted, according to the Custome of those Times, in *Fresco*, and in *Distemper*, Painting in Oil being not then found out. He understood Architecture, and dy'd in the 70th Year of his Age, *Anno Dom.* 1300. *Giotto* was his Disciple.

ANDREA TAFFI

Of *Florence*, made himself taken notice of by a new sort of Painting. He left *Florence*, and went to *Venice*, whither some *Greek* Painters were come as well as to *Florence*. They were doing *Mosaicque* work in *St. Mark's* Church. *Andrea* became acquainted with them, especially with *Apollonius*, whom he carry'd with him to *Florence*, and learn'd of him the Method and Secrets of this sort of Painting, which had the Charm of Novelty, and was the more Curious, because 'twas so lasting. They did together several Stories out of the *Bible* in *St. John's* Church, by which they acquir'd a great deal of Reputation; but he did one himself, that was very much to his Honour and Advantage: 'Twas the Picture of *Christ*, Se-

ven

ven Cubits long, about which he took much Pains and Care. The Praises that were given him did him a Mischief, for finding himself esteem'd by all the World he neglected his Studies, and minded nothing but getting of Money of which he was very greedy. His Works rais'd Emulation in *Gaddo Gaddi* and *Giotto*, and were as so much Seed that brought forth several Painters in *Tuscany*. He dy'd at 81 Years of Age, A. D. 1294.

G A D D O G A D D I

Of *Florence*, apply'd himself also to *Mosaick* Work, which got him Esteem in *Rome* and *Florence*, because he design'd better than all the other Painters of his Time. After having made several great Pieces in divers Places, he retir'd to *Florence*, where he did some little ones, as it were to rest himself after his greater Labours. To this end he made use of Egg-shells, which he stain'd with several Colours, and busy'd himself about it with much Patience: He dy'd at 73 Years old, in the Year 1312.

M A R G A R I T O N E

Was born at *Arezzo* in *Tuscany*, and was both a Painter and Sculptor. Pope *Urban IV.* commanded him to draw some Pictures for *St. Peter's* Church, and *Gregory X.* dying in the City of *Arezzo* the Citizens employ'd him to do the Sculpture for that Pope's Tomb. This opportunity help'd *Margaritone* to shew, in the same place,

H

his

his Capacity in the one and the other Profession, for he enrich'd the Chappel, where the Marble Statue which he had made was set up, with several Pictures: He was 77 Years old when he dy'd.

GIOTTO

Was born in a Village near *Florence*, and contributed very much to the Progress of Painting. His Memory is preserv'd not only by the *Great Picture of Mosaicque* work, which is over the Gate of *St Peter's Church in Rome*, and was done at the command of Pope *Benedict IXth.* but also by the Praises given him by the Poets of his Time, and the Statue of Marble which the *Florentines* erected for him, and which is over his Tomb. The *Italian Proverb*, *Tu sei piu rondo che l'O di Giotto*, which is us'd to express little Wit, is founded on an accident which happen'd to him. *Benedict IX.* being willing to try the Capacity of the *Florentine Painters*, sent a Person thither to bring him a *Design* from each of them. This Person addressing himself to *Giotto*, the latter drew a perfect Circle on Paper, with the point of his Pencil, and one stroke of his Hand, there says he, Carry that to the Pope, and tell him you saw me do it. The Man reply'd, I ask for a *Design*. *Giotto* answer'd, Go Sir, I tell you his Holiness asks nothing else of me. Upon this the Pope gave him the Preference, and sent for him to *Rome*, where among other Things he drew the Picture of *Mosaic Work* which we mention'd before, as also *St. Peter's Bark* tost by the Tempest, which Piece is known to all Painters by the name of *Giotto's Vessel*. The Story of the Circle shews us, that boldness of Hand was

was, in those Days, most part of a Painters Merit, and that the true Principles of Colouring were little or not at all known. *Giotto* work'd in several places. at *Florence, Pisa, Rome, Avignon, Naples,* and other Cities of *Italy*: He dy'd at 60 Years old, *Anno 1336.* and had several Disciples as we shall see in the following Pages.

BONAMICO BUFALMACO

Was ingenious in his Compositions, and pleasant in his Conversation.

As he was painting the Life of Christ in a Convent of *Nuns*, he came in one Day very ill dress'd, and the Sisters asking him why his Master did not come? He answer'd, he would be there presently. In the mean time he set two Chairs together with a Pot upon them, and cover'd them with a Cloak, and a Hat, turning the Figure towards the Work. The *Nuns* coming again to see it a little while after, and being surpriz'd at the sight of this new Workman; he told them, *This is my Master*: When they knew the Jest they were diverted with it, and inform'd at the same time, *That Cloaths do not make a Man the more Skilful.*

Another time as he was painting for the Bishop of *Arezzo*, when he came to his Work, he often found his Pencils out of order, and his Picture blotted: He us'd to be in a rage about it, and all the Servants of the House disowning the Fault, he resolv'd to watch, and see who 'twas that plaid him such a Trick: Wherefore leaving his Work early one Evening, he was no sooner gone from his Place but he saw a Monkey take his Pencils,

cils, and would have dawb'd what he had been doing, if *Bufalmaco* had not hinder'd him.

A Friend of his, whose name was *Bruno*, consulting him how he might give more Expression to his Subject, *Bufalmaco* told him he had nothing to do but to make the words come out of the Mouth of his Figures by Labels, on which they might be written: *Bruno* thought him in earnest, and did so, as several foolish Painters did after him, who refining on *Bruno*, added Answers to Questions, and made their Figures enter into a sort of Conversation. *Bufalmaco* dy'd in the Year 1340.

STEFANO of FLORENCE,

A N D

PIETRO LAURATI of SIENA

Were Disciples of *Giotto*, and the first Painters that took care to shew the *Naked* under the *Draperies*; and to observe Perspective more regularly, than any other of their Predecessors in the Art. *Stefano* work'd at *Florence*, *Pisa* and *Affisi*; *Laurati* at *Siena* and *Arezzo*. *Stefano* dy'd in the Year 1350. in the 49th Year of his Age.

AMBROGIO LORENZETTI of SIENA,

A N D

PIETRO CAVALLINO

Of *Rome*, were Disciples of *Giotto*. *Lorenzetti* join'd the Study of polite Learning and Philosophy

phy to Painting, and was the first that painted Rain, Storms, and the effect of the Winds. He dy'd at 83 Years of Age. *Cavallino*, who was both Painter and Sculptor, among other Works did a Crucifix, which is in *St. Paul's Church* at *Rome*; and, which talk'd to *St. Bridget*, if one may believe the Legend. This Painter was look'd upon as a Saint, on account of his Humility and Piety: He dy'd at 85 Years old, and was bury'd in the Church of *St. Paul*.

S I M O N E M E M M I

Of *Siena*, considerably augmented the Progress of *Design*: He had a great deal of Genius, and drew Portraits well: He was *Petrarch's* particular Friend, and painted the Fair *Laura* for him: He dy'd in the 60th Year of his Age, *Anno* 1345. He had a Brother, whose name was *Lippo*, who surviv'd him twelve Years.

TADDEO di GADDO GADDI,

A N D

ANGELO GADDI, his Son,

Were Disciples of *Giotto*, and painted after his Manner. *Angelo* apply'd himself very strenuously to express the Passions of the Soul well, and was Ingenious in his Inventions: He was a good Architect, he built the Tower of *Santa Maria del Fiore*, and the Bridge over the *Arno* in *Florence*: He dy'd in the Year 1350. being about 50 Years old.

H 3

T O M A S O

TOMASO GIOTTINO

Was the Son and Disciple of *Stefano*, of whom we have spoken, and having been also the Disciple of *Giotto*, he was surnam'd *Giottino*. He was more skilful than his Masters, but the too great Vivacity of his Wit weakning his Constitution, hinder'd his following the flight he had taken. He work'd much at *Florence*, and dy'd of a Consumption in the 32d Year of his Age.

ANDREA ORGAGNA

Of *Florence*, learn'd Sculpture in his Youth, and was besides a Poet and Architect. His Genius was fruitful, and his Manner much the same with that of the other Painters of his Time. The greatest part of his Works are at *Pisa*, and in his Picture of the universal Judgment, he painted his Friends in Heaven, and his Enemies in Hell. He dy'd in 1389. at 60 Years old.

LIPPO

Of *Florence* apply'd himself late to Painting, yet by his Sense and Study he came to be a good Painter. He was the first that shew'd an Intelligence of Colours : He had a Law-suit in which he was very obstinate, and having given his Adversary very bad words one Day, he waited for him at Night at the Corner of a Street, and ran him through the Body, of which he dy'd in the Year 1415.

LEONE

LEONE BATTISTA ALBERTI.

Of a Noble Family in *Florence*, had a Soul of a great Extent, which he cultivated by the Knowledge of the *Belles Lettres*, and the *Mathematicks*. He was very well acquainted with the *Fine Arts*, and understood Painting, Sculpture, and Architecture perfectly well, having wrote of all three in Latin. His Studies did not permit him to leave any thing considerable behind him in Painting; but being Pope *Nicholas Vth's* Friend, he was very much employ'd in his Buildings, of which some are still to be seen with Admiration. He wrote also of Arithmetick, and some Treatises of Morality.

PIETRO della FRANCESCA.

Of the Republick of *Florence*, delighted in representing Night-Pieces and Battels. Pope *Nicholas* set him at Work to Paint the *Vatican*: He made, among other Pieces, two Pictures which were taken down by Command of Pope *Julius II.* to make Room for two others, which *Raphael* had Painted, the Miracle of the Sacrament that happen'd at *Bolsena*, and of *St. Peter* in Prison. He drew several Portraits, and wrote of Arithmetick and Geometry. *Lorentino d' Angelo d' Arezzo*, and *Lucas Signorelli* were his Disciples. Under the Pontificat of the same Pope *Nicholas*, there work'd at *Rome*, and other places in *Italy*, several Painters of Reputation in those Days, viz. *Giovanni da Ponte*, *Agnolo Gaddi*, *Berna da Siena*, *Ducio*, *Ja-*

cepo Cassentino, Spinello, Antonio Venetiano, Gerardo Starnina who went into Spain, *Lorenzo*, a Monk of *Cmaldoli*, *Taddeo Bartolo*, *Lorenzo Bicci*, *Paolo* firnam'd *Uccello*, because he painted Birds well : *Masaccio*, who distinguish'd himself by the good *Goût* he shew'd in his Painting, and tho' he dy'd at twenty two Years of Age, the Works that he left behind him serv'd to open the Eyes of the Men of Art who came after him in his Profession. He dy'd in 1443. *Lorentino d'Angelo*, as we have said, was his Disciple, and several others, among whom

GIOVANNI ANGELICO

Was a Fryar of the Order of *St. Dominic*, and render'd himself considerable by his Paintings, but more by his Piety, and so profound a Humility, that he refus'd the Archbishoprick of *Florence* which *Nicholas Vth* offer'd him. That Pope employ'd him to Paint his Chappel, and oblig'd him to do something in *Miniature* in the Books of the Church. There are some gross faults in his best Pictures, which lessen the Praise that otherwise they might have deserv'd: He never went to Work before he had done all the Duties of his Office: He did a great many things in *Rome* and *Florence*; the Subjects of his Pieces are always Divine; whenever he painted a Crucifix, he cou'd not refrain Weeping. His Skill and his good Nature got him many Disciples. He dy'd in 1455, Aged 68 Years, and was buried at *Santa Maria della Minerva*, where his Tomb and his Portrait are to be seen.

FILIPPO

FILIPPO LIPPI

Of *Florence*, made a quite different use of a Monastick Life than *Giovanni Angelico* of whom we have been treating ; for after he had been bred up in a Convent of *Carmelites* from the Age of Eighteen, and having been a Monk at Sixteen, it happen'd that *Masaccio* Painted the Chappel of that Convent, and *Lippi* seeing him at Work, conceiv'd a violent Passion for Painting: He apply'd himself industriously to *Designing*. The great facility he found in it awaken'd the Talent he had for the Art, which hindred his Study of the *Belles Lettres*, and the Exercises of his Convent. *Masaccio's* Praises, who was surpriz'd at the Progress of this *Novice* encreas'd his Temptation to quit his Habit and being no longer able to resist it, he left his Monastery, and went into *Marca d'Ancona*, where he found some of his Friends, with whom he took Boat to divert themselves on the Water. A Rover of *Barbary* bearing near the Shoar, saw the Boat, and took them. *Lippi* liv'd in extreme Misery for 18 Months together, when, to amuse himself one day, having design'd on the Wall the Picture of his Master, with *Charcoal*, of whom he had a full Idea in his Head, he did it so well, that the likeness of it, to the Original, was mightily admir'd. This soften'd the Heart of his Patron, who, after having oblig'd him to draw several Portraits, gave him his Liberty. From *Barbary*, *Lippi* pass'd over to *Naples*, where King *Alphonso* employ'd him ; but the Love of his Country drew him back to *Florence*. He work'd there
for

for Duke *Cosmo di Medicis*, whose Affection he gain'd, and who made him abundance of Presents. The Love of Women taking him off from his Work, and making him lose his Time, the Duke, being impatient to have a Picture he had set him about finish'd, lock'd him up in a Chamber to force him to mind his Business, allowing him plenty of every thing that was necessary. *Lippi*, after two or three days, cut his Sheets, and ty'd the pieces together, by the help of which, he made his way down out at the Window, and so got his Liberty.

A Citizen of *Florence* engag'd him afterwards to draw a Picture of the *Virgin Mary* for a Monastery, where a Daughter of his, a very beautiful young Woman, was a *Nun*. Her Father, and the *Nuns* of the *Convent*, were willing to permit him to take this Girl for his Model. As he was drawing her Picture, having the opportunity of being alone with her, he Debauch'd her by his lascivious Talk, and when the Picture was finish'd, carry'd her off with her own consent. He had a Son by her call'd *Philip*, who was also a Painter.

Some time after, as he was at Work in a Church of *Spoletto*, he again fell in Love with a Woman, and being obstinately bent to gain her, contrary to the Advice that had been given him, her Friends Poyson'd him in the Year 1488. and in 57th of his Age.

The Great Duke order'd a Marble Tomb to be set up for him, and *Angelus Politianus* wrote his Epitaph in *Latin Verses*.

All the Foregoing Painters did not know the secret of Painting in Oil; they Painted in *Fresco*, or in *Distemper*, and for this last sort they temper'd

per'd their Colours with the white of Eggs, or with Water mixt with Gum, or melted Glue.

ANTONIO da MESSINA,

So call'd from the place of his Birth, was the first of the *Italian* Painters that understood Painting in Oil. He had some business at *Naples*, where he saw a Picture King *Alphonso* had sent him out of *Flanders*. He was surpriz'd with the Vivacity, the force and the sweetness of the Colouring, and perceiving it might be wip'd over with Water without rubbing out any part of it, he left all his Business to go to *Bruges* to find out *John Van Eik*, who was the Author of that Piece. He presented him with a great many *Italian* Designs, and gain'd his good Graces so far by his Complaisance, that he got out of him the secret of Painting in Oil. *Antonio* thought himself so much oblig'd to him for it, that he would not leave *Bruges*, as long as *John Van Eik* liv'd; but after the Death of that Painter he resolv'd to make a *Tour* into his own Country, and went to settle at *Venice*, where he dy'd, and where an Epitaph is to be seen very much in his Commendation,

A Person, nam'd *Dominico*, was, among others, one of his Disciples, to whom, out of Gratitude for the Love he bore him, he communicated his Secret. Some business in his Art call'd this *Dominico* to *Florence*, where he found *Andrea del Castagno*, who, from a Peasant, was turn'd Painter, and who seeing in what esteem this new fashion Painting was, made use of all sorts of Flattery and complaisance to gain the good Graces of

Domi-

Dominico, and by that means got out of him this new Invention: He obtain'd his end. *Dominico* lov'd him, liv'd with him, told him what he knew, and took him into his Business. Covetousness soon made *Andrea* uneasy: He began to imagine, if no body else knew the secret, he shou'd get prodigiously by it, and all *Dominico's* Gains would come into his Pocket; wherefore, not considering that he wanted his Benefactor's Capacity, he resolv'd to make away with him. To this end he waited for him one Night at the corner of a Street, and having assassinated him, went home to his Lodgings, and set himself to work, as if he had not stirr'd out: He wounded him so privately, that *Dominico* not suspecting who was his Murderer, order'd himself to be carry'd to the House of his cruel Friend to be reliev'd; and dy'd in his Arms. The Murther had been buried with *Andrea*, had he not confess'd it on his Death-Bed. 'Twas the same *Andrea*, who, by the Command of the Republick of *Florence*, Painted on the Walls of the Hall of Justice, the Execution of the Conspirators who had conspir'd to destroy the *Medici*, which got him the name of *Andrea degl' Impiccati*. At the same time *Vittorio Pisano* was famous in *Italy* for striking Medals. Also Contemporary with *Antonio*, were *Gentile da Fabriano*, whom Pope *Martin Vth* employ'd at *St. John di Lateran*. He liv'd till he was 88 Years of Age. *Lorenzo Costa*, who Painted at *Bologna* and *Ferrara*, and whose Disciples were, *Dosse* and *Hercules* of *Ferrara*, and *Cosmo Rosselli*, who painted in the *Vatican* for Pope *Sixtus IVth*. and dy'd in the Year 1484. Aged 68 Years.

DOMENICO

DOMENICO GHIRLANDAIO.

Of *Florence*, was at first a Goldsmith, but busying himself more in *Designing* than in working at his Trade, he at length gave himself up entirely to Painting. He was a great Master, however his Reputation is not so much fix'd by his own Works as by his having *Michael Angelo* for his Disciple. He dy'd at 44 Years of Age, *Anno* 1493. He had three Sons, and they were all of them Painters, viz. *David*, *Benedict* and *Rhodolph*.

ANDREA VERROCHIO

Of *Florence*, was a good Goldsmith, a Graver, a Musitian, a Geometrician, a Painter, and a Sculptor. 'Tis true his Pictures are painted very drily, and his Colouring is not Artificial, but he understood *Designing* well, and gave his Heads, particularly Womens, a graceful Air. He design'd very much with his Pen, which he manag'd well, and was the first that found out the Art of taking and preserving the likenesses of any Face, by Moulding off the Features in Plaister, after which it became very much in use. He was not satisfy'd with the Resemblance of a Thing, he wou'd go to the bottom of it, and to that end often made use of Mathematical Experiments, being famous for drawing of Horses, and understanding Casting. The *Venetians* wou'd have employ'd him to have made a Statue in Brass of *Bartolomeo di Bergamo* on Horseback: He drew a Model of it in Wax; but another being prefer'd

prefer'd before him to Cast the Statue, he was so Mad, that out of Spite he broke off the Head and Legs of his Statue, and fled away. The Senate, in vain, sent out orders to stop him, and giving out that they wou'd have his Head cut off if they cou'd catch him, he answer'd, *if they shou'd cut off his Head, 'twou'd be impossible to make another, whereas he cou'd easily make a Head, and a finer one for the Model of his Horse.* This witty answer made his Peace, but he had not the pleasure to put the Horse in its Place; for, overheating himself in Casting it, he fell ill of a *Pleurisy*, and dy'd in the Year 1488, Aged 56 Years. *Leonardo da Vinci* and *Pietro Perugino* were his Disciples.

F I L I P P O L I P P I

Of Florence, was the Son of *Filippo Lippi*, of whom we have spoken, and the Disciple of *Sandro Boticelli*. He had a great deal of vivacity and Genius. He manag'd the Ornaments of the *Claro Oscuro* after the manner of the *Antique*, such as is to be seen in the *Frises* of Architecture, and elsewhere. He painted several things at *Rome*, and among the rest, a Chappel in the Church of the *Minerva*, for Cardinal *Caraffa*. He drew some Pictures also for *Matthias Corvinus*, King of *Hungary*. *Lippi* was a very honest Man and his Life a great Reproach to his Fathers. He died in the Year 1505. Aged 45 Years.

BERNARDINO PINTURRICHIO

Wou'd have distinguish'd himself by a new kind of Painting, for besides the living Colours he made use of, he brought the *Basso Relievo* of Architecture into his Pieces, which is contrary to the Art of Painting, that always supposes a flat superficies, for this reason no body follow'd his Example. In the Library at *Siena* is shewn, as a fine thing, the Life of Pope *Pius II.* which he Painted. *Raphael* coming out of the School of *Pietro Perugino*, help'd him in this Piece. *Pinturricchio* Painted several things in the *Vatican* for Pope *Innocent VIII.* and *Alexander VI.* The cause of his Death is worth knowing. When he was at *Siena* the Monks of the Order of *St. Francis*, who were fond of having a Picture from him, gave him a Chamber, that he might work with the more Convenience, and that the room might not be encumbred with any thing that had not relation to his Art, they took away all the Furniture, except an old Suit of Armour, which seem'd too troublesom to remove. *Pinturricchio* being naturally quick and impatient, wou'd have it taken away immediately, but in removing of it a piece happen'd to break off, in which were hid 500 Ducats of Gold. This surpriz'd *Pinturricchio* so much, and vex'd him so heartily for letting the Fryars have the advantage of the Treasure, that he dy'd a little after of meer sorrow in the 59th Year of his Age, *Anno 1513.*

SANDRO BOTICELLI

A *Florentine* was Disciple of *Filippo Lippi*, who was *Domenico Ghirlandaio's* Competitor: He was learned, and writ notes upon *Dantè*, to which he added Figures. This Work took up a great deal of his Time, and he dy'd without the Satisfaction of seeing it printed: He departed this Life in the Seventy-Eighth Year of his Age, Anno 1515.

ANDREA MANTEGNA

Was born in a Village near *Padua*, and in his Youth kept Sheep; but it being observ'd, that instead of looking after his Flock he amus'd himself with Designing, he was put to a Painter, *Giacomo Squarcione*, who took such a fancy to him, that he adopted him for his Son, and made him his Heir. He became so good a Master in so little time, that he got a great Reputation, and abundance of Work: He was scarce Seventeen Years old, when he was set about Painting the Picture of the Altar in *Saint Sophia's Church* in *Padua*, and the four Evangelists. *Giacomo Bellini* was so touch'd with the Picture, that he gave him his Daughter in Marriage. *Squarcione*, who was always jealous of *Bellini*, and who besides, resented that his adopted Son should marry his Rival's Daughter without consulting him, was so far from continuing his Praises and Protection of *Mantegna's* Works, that he cry'd them down for their driness, and for the too great liking which
his

his Disciple shew'd for the *Antique* Statues, instead of following Nature in his Imitation. This reproach was of Service to *Mantegna*, he corrected that fault; however, he never quitted the commendable Inclination he had for the *Antique* saying, 'Twas to the fine Things he found there that he ow'd his advancement, and that they had drawn him at once out of the Poverty of Nature. 'Tis true, instead of adding to his Goût of the *Antique* the Truth and Tenderness of Nature, he contented himself to mingle some Portraits among his Figures. He painted for the Duke of *Mantua*, and made that fine * Piece of the Triumphs of *Julius Cæsar*, which are engrav'd in the *Claro Oscuro* in Nine Sheets, and which for their Beauty may be call'd the Triumphs of *Mantegna*. Pope *Innocent VIII.* having invited him into his Service; before he went to *Rome*, the Duke of *Mantua* made him a Knight of his Order. *Mantegna* engrav'd several of his Designs on Tin-Plates, and the *Italians* say, he was the Inventor of the Art of Graving. He dy'd at *Mantua* in the Year 1517. Aged 66.

* This Picture is at Hampton-Court.

FRANCESCO FRANCIA

Of *Bologna*, was born with so many rare qualities, of Body and Mind, that he was esteem'd and belov'd by Persons of the highest Rank. At first he was a Goldsmith, afterwards a Graver of Coins and Medals, in which he was excellent; but his Genius finding it self too much confin'd in that Exercise, turn'd to that of Painting, to which his Inclination led him. The facility he

found in it, gave him so much Courage, and so much Application to Study, that he became one of the greatest Masters of the Art in his Time. He drew several Pieces for several Places in *Italy*, chiefly for the Duke of *Urbino*. *Raphael's* Reputation made him desirous to see his Works, but his Age would not suffer him to take a Journey to *Rome*, wherefore he contented himself to write his Mind to his Friends, who telling *Raphael* of it, it began a friendly Correspondence between these two Painters, the latter having heard talk of *Francia's* Merit and Skill. *Raphael* was then Painting the Picture of Saint *Cecilia* for a Church in *Bologna*; when he had finish'd it he sent it to *Francia*, and by Letter pray'd him to place it for him, and to be so kind as to correct its Faults. *Francia* was transported at the opening of the Letter; he took the Picture out of the Case, admir'd it, and was sensibly touch'd with it; yet, at the same time, his Heart fail'd him so much upon the sight of a Piece so far above his own, that he grew Melancholy, and fell into a Consumption, of which he dy'd some time after, in the Sixty-Eighth Year of his Age, Anno 1518.

L U C A S I G N O R E L L I

Of *Cortona*, was Disciple of *Pietro della Francesca*, and imitated his Manner so exactly, that their Works are often taken the one for the other. *Luca* was an artful Designer, and *Michael Angelo* esteem'd him so much, that he made no scruple in his Piece of the Day of Judgment, to borrow some things from that of *Luca*, which he painted

painted at *Orvieto* with a great deal of Fancy and Capacity. He painted also at *Loretto*, *Cortona* and *Rome*.

His Son, who was a handsome young Man, and One of whom he had great hopes, was kill'd at *Cortona*. The news of his death was a terrible Affliction to him, but arming himself with Constancy, he order'd his Corps to be carry'd into his Work-house, and without shedding a Tear, drew his Picture to preserve the Memory of him, finding no Consolation but in his Art, which gave him what Death had ravish'd from him. He went afterwards to *Rome*, whither Pope *Sixtus IV.* had sent for him, and having painted several Stories out of *Genesis* for his Holiness, he return'd to *Cortona*; and being very rich, work'd only for his Pleasure: He dy'd in the Year 1527. at 82 Years of Age.

PIETRO COSIMO,

So call'd from *Cosimo Roselli*, whose Pupil he was, and for whom he work'd a long time, chiefly in the *Vatican*, where *Roselli* was employ'd by *Sixtus IV.* and 'twas observ'd that the Scholars Painting was better than the Masters. His Ability got him many Disciples, and among others, *Andrea del Sarto* and *Francesco da Sangalla*. He lov'd Solitude, and his way of Living was very Extraordinary. He was so eager about his Business, that he would often forget to eat or drink. He was so fearful of Thunder, that a great while after the clap was over, he would be found shrunk up in a Corner, and wrapt up in his Cloak. Nothing was more uneasie to him than

the noise of Children crying. He hated also to hear those Cough that had a Cold, the ringing of Bells, and Monks singing *Psalms*. He delighted in Rain above all things, and dy'd delirious of a *Paralepsy*, in the Eightieth Year of his Age, Anno 1521.

LEONARDO da VINCI

Was of a noble Family in *Tuscany*, and did not degenerate from the Honour of his Ancestors. His Morals were good, and his Body and Mind Beautiful. He had so many Talents for all the Arts, that he knew the very bottom of them, and practis'd them with Care and Exactness. His great Variety of Knowledge, instead of weakening that which he had of Painting, strengthen'd it to such a degree, that there never was a Painter before him that came near him, and there never will come any after him, who will not look on him as a Fountain, from whence several good Things are to be drawn. He and *Pietro Perugino* were Disciples together of *Andrea Verrochio*, who gave him an Opportunity to awaken his Talent ; for the Master and the Scholar were both born with the same Genius, except that *Leonardo's* was the more extensive. He painted at *Florence*, at *Rome*, and at *Milan*, and a great many of his Pictures are dispers'd up and down throughout all *Europe*. Among other Things he drew a Picture of our Saviour's last Supper, for the *Refectory* of the *Dominicans* at *Milan*, which is of exquisite Beauty. He did not finish the Head of Christ, because he could not find out a Model answerable to the Image he had form'd in his

his Mind, before the War broke out in that Dut-
chy, and oblig'd him to leave *Milan*. He did
the same by *Judas* also, but the *Prior* of the
Convent being impatient to see the Piece fi-
nish'd, prest *Leonardo* so earnestly to have it done,
that he drew the Head of the **Importu-
nate** Fryar, and put it upon *Judas's* Shoulders.
He was incessantly busy'd in Reflections about
his Art, and spar'd for no Care or Study to arrive
at Perfection in it, which he at last attain'd. He
was chiefly Solicitous to express the Passions of
the Soul, which he believ'd the most necessary
thing in his Profession, especially for those who
would have the Approbation of Men of Sense.
The Duke of *Milan* made him Director of an
Accademy of Painting erected by him in the Ca-
pital of his Dutchy. 'Twas in that City he wrote
the Book of Painting, which was printed at *Paris*
in 1651. and for which *Poussin* made the Figures.
He wrote several other Treatises that were lost.
When *Francis I.* took *Milan*, *Leonardo* retir'd to
Florence, where he painted the great Hall of the
Council, and found *Michael Angelo's* Reputation
very well establish'd, which rais'd a mighty Emu-
lation between them. *Leonardo* going to *Rome* at
the Election of Pope *Leo X.* *Michael Angelo* did
the same, and their Jealousie grew to such a
height, that *Leonardo* left *Italy*, and went to *Pa-
ris*, where he was very well receiv'd by *Francis I.*
By his Presence and Works he supported the Re-
putation he had acquir'd, and the *French King*
gave him all possible Tokens of Esteem and Friend-
ship. The King had such a particular Kindness
for him, that going to Visit him in his last
Sickness, *Leonardo* would have rais'd himself up
to thank his Majesty for the Honour done him,

the King embracing him to oblige him to lye down in his Bed again, he was taken Speechless in the very Moment, and expir'd in the Arms of that Monarch, in the 75th Year of his Age, *Anno* 1520.

Reflections on the Works of L E O - N A R D O da V I N C I.

The Pictures of this Painter, which are to be seen in the Cabinets of Princes, and private Men, contain but very few Figures, and I confess, that I have not seen clearly enough into what remains of his great Compositions to judge of the extent of his Genius. However, what Historians have written of his Works, which are now almost entirely ruin'd, is sufficient to inform us, that his Vein was rich, his *Movements* lively, his Sense solid, adorn'd with Variety of Knowledge, and his Inventions very beautiful: We may see that by his *Designs*, which are still in the Hands of the Curious, and what we have left of his Productions shews that he was a great Painter.

His *Designs* were very correct, and of a great *Goût*, tho' he seems to have form'd it rather from Nature, than the *Antique*; yet so as the Antient Sculptors did, that is, by judicious Enquiries into the Effects of Nature, and attributing to her, not so much her common Productions, as the Perfections of which she is capable.

Leonardo da Vinci's Expressions are very lively and sensible. I have in my Custody a *Design* of his own Hand, of the famous Supper which he painted at *Milan*; which *Design* only is a sufficient

ent Proof of his having penetrated far into the Heart of Man ; of his Vivacity, and with what Variety and Justness he represented all kinds of Actions : But rather than speak my own Opinion in this Matter, it will be more to the purpose to give the Reader *Rubens's* on the merit of this great Man.

He writes thus of him in a Latin Manuscript, the Original of which I have by me, and which I have faithfully translated as follows :

L *Leonardo da Vinci* began by examining all Things according to the Rules of an exact Theory, and then apply'd them to Nature as it was for his purpose. He observ'd *Decorum*, and avoided all Affectation. He knew how to give every Object the most proper, the most speculative, and the most agreeable Character that was possible, and exalted that of Majesty even to Divinity. The order and measure of his Expressions were manag'd so as to set the Imagination at work, and to raise it by the essential Parts, rather than fill it by the Minute ; in which, however, he was neither Prodigal nor Covetous. He was so careful to avoid the Confusion of Objects, that he chose rather to leave something in his Works to be desir'd, than to surfeit the Eyes with a scrupulous Exactness. But his chiefest Excellence was, as we have said, to give every thing its proper Character, and to distinguish them one from another. He began by consulting several Authors, out of whose Writings he made a *Common-Place* of what was most

I 4

remarkable,

' remarkable, and nothing escap'd him that related
 ' to the Expression of his Subject : And by the heat
 ' of his Fancy, as well as by the solidity of his
 ' Judgment, he rais'd divine Things by humane,
 ' and understood how to give Men those differ-
 ' ent Degrees, that elevate them to the Chara-
 ' cter of *Heroes*. The best of the Examples which
 ' he has left us, is our Lord's Supper, which he
 ' painted at *Milan*, wherein he has represented
 ' the Apostles in places that suit with them,
 ' and our Saviour in the most honourable the
 ' midst of all, having no body near enough to
 ' Press or Incommode him. His *Attitude* is
 ' grave, his Arms are in a loose and free Posture
 ' to shew the greater Grandeur, while the Apo-
 ' stles appear agitated from one side to the other
 ' by the vehemence of their Inquietude, and in
 ' which there's, however, no meanness, nor any
 ' indecent Action to be seen. In short, by his
 ' profound Speculations he arriv'd to such a de-
 ' gree of Perfection, that it seems to me impossi-
 ' ble to speak so well of him as he deserves, and
 ' much more to imitate him.

Rubens, after this enlarges on *Leonardo's* Skill
 in *Anatomy*. He adds a particular Relati-
 on of his Studies, and of all the *Designs* that he
 made, which *Rubens* had seen among the Curio-
 sities of *Pompeio Leoni* at *Arezzo*. He talks of the
Anatomy of Horses, and the Observation that *Leo-
 nardo* had made on *Physiognomy*, of which *Rubens*
 had also seen his *Designs* ; and ends his Discourse
 by the Method which this Painter took in mea-
 suring a Humane Body.

If I may be allow'd to add any thing to what *Rubens* has said, I would take notice, that he has not spoken of *Leonardo's* Colouring, because having carry'd his Remarks no farther than to Things relating to the Perfection of his Profession, and finding nothing good in *Leonardo's* Colours, he pass'd by that part of Painting. *Leonardo's* Carnations have too much of the *Lees-Colour* in them, and the Union in his Pictures is too much tinctured with the *Violet*, which is there Predominant: This, in my Opinion, proceeded from the Painters, of his time, not knowing well enough the use of Oil, and from the negligence of the *Florentines* in the part of Colouring.

PIETRO PERUGINO

Born at *Peroufa*: His Parents were Poor, and put him at first to a Painter of that Town, who taught him very little, and us'd him very ill. His Poverty made him patient, and his desire to get something to bring him out of his Misery, put him upon *Designing* Night and Day to advance himself. As soon as he found he was able to get his Living, he went to *Florence* to find out a better Master, and plac'd himself with *Andrea Verrocchio*. *Leonardo da Vinci* was his Disciple at the same time. *Perugino* became skilful, and acquir'd a graceful Manner in the Airs of his Heads, which his Master practis'd, especially the Heads of Women. He drew a great many Pictures, and almost all of them for Churches and Convents: One day as he was working in *Fresco* for the Monks at *Florence*, whole Monastery is near the
Pindane

Pindane Gate, the Prior who supply'd him with *Azure* or *Ultra-Marine*, wou'd give him no more than he us'd in his Presence. *Perugino* seeing him so mistrustful, dip'd his Pencil in a Pot of Water, even before the Prior himself, and wash'd off the *Ultra-marine*, which sunk to the bottom. The Prior wonder'd to see his *Azure* go away so fast, and fearing he had not enough to hold out, was going to get more, but *Perugino* emptying the Water out of the Pot, and drying the *Ultra-marine* that was at the bottom, gave it to the Prior, saying, *He shou'd not another time mistrust a Man of Honour*. Nevertheless he was himself very Covetous and Mistrustful, and being also very laborious, he got Money at *Florence* and *Rome*, where he work'd for Pope *Sixtus IVth*, and retired to *Perousa*, in which City he made abundance of Pictures by the help of *Raphael*, and his other Disciples. *Perugino* had a very handsom Wife, by whom he drew all his Pictures of the Virgin *Mary*; he lov'd her passionately, but he lov'd his Money no less, and when he us'd to walk in some Fields which he had purchas'd near *Perousa*, he always carry'd the Box with him in which he kept his Gold. A Rogue perceiving it, robb'd him of his Treasure, and *Perugino* was so griev'd at it, that he dy'd of sorrow in the 78th Year of his Age, *Anno 1524*.

RAPHAEL

RAPHAEL SANZIO

Was born at *Urbino* on Good Friday, in the Year 1483. His Father was an ordinary Painter, and *Pietro Perugino* his Master. His chief Works are in *Fresco* in the Hall of the *Vatican*, and his *Easel-Pieces* are dispers'd up and down in several Parts of *Europe*. Having an excellent Understanding, he knew that the Perfection of Painting was not confin'd to *Perugino's* Capacity, and therefore he went to *Siena* to seek out some other means of advancing himself. Here his Friend *Pinturricchio* got him to be employ'd to make the *Cartoons* for the Pictures of the Library; but he had scarce done one before he was tempted to remove to *Florence* by the great Noise which *Leonardo da Vinci*, and *Michael Angelo's* Works made at that time. As soon as he had consider'd the Manner of those two Illustrious Painters, he resolv'd to alter his own which he had learnt of *Perugino*. He return'd to *Peroufa*, where he had opportunity enough to exercise his Pencil; but the Remembrance of *Leonardo da Vinci's* Works put him upon a second Journey to *Florence*, and after having work'd there some time to strengthen his Hand, he went to *Rome*, where *Bramante*, his Kinsman, prepar'd the Pope by a good opinion of his Merit, for his favourable Reception, and he was set at Work to Paint the *Vatican*. *Raphael* began by the Picture, which is called the *School of Athens*, the Dispute of the Holy Sacrament, and the other Pieces which are in the Chamber of the *Apostolick Signature*. His Pains and Care were incredible, and they were successful answerable

to his Industry, for the Reputation of his Work carries the Name of *Raphael* throughout the World. He form'd the Delicacy of his *Goût* after the Ancient Statues, and *Basso Relievo's*, which he design'd a long time with extreme Application. To this Delicacy he added a Grandeur of Manner, with which the sight of *Michael Angelo's* * Chappel at once inspir'd him. 'Twas his Friend *Bramante* who brought him into the Chappel contrary to the general Order *Michael Angelo* had given him when he trusted him with the Keys. Besides the pains that *Raphael* was at in working after the Ancient Sculptures he hir'd People in *Greece* and *Italy* to Design for him all the *Antique* Pieces that cou'd be found, which, as opportunity offer'd, he made use of, 'Tis observable, that he has not left many, if any at all of his Works, imperfect, and that he finish'd his Pictures to a nicety, tho' he did 'em very quick. He was extremely careful to give them such Perfection, that there might be nothing to be said against them, and on this account it is that we see still some Drawings of pieces of Pictures, as Hands, Feet, and bits of *Drapery*, which he has Design'd

* *Pietro Bellori*, in his Book Intituled, *Descrittione delle Imagini da Rafaele nelle Camere del Vaticano*, denies this Story with all his Might, and pretends that *Raphael* did not owe his great *Goût* to any thing but his Study of the *Antique*; yet *Vasari*, who knew *Michael Angelo* and *Raphael*, and was never contradicted by any Author of those Times; on the contrary three other Authors, who have particularly writ the Life of *Michael Angelo*, have confirm'd what he says, affirms that he learnt it of *Michael Angelo*: And what renders it very probable, that *Raphael* made his Advantage of *Michael Angelo's* Works, is a Design that I have of his own hand, on the back of which is a Drawing of his Design'd after one of the Figures which *Michael Angelo* Painted in the Pope's Chappel.

three or four times for the same Subject, and out of which he chose that for his purpose which was most perfect. Tho' he was very laborious, yet there are few Pictures to be seen done by his own hand. He spent most of his time in Designing, that he might find business for the great number of Disciples that executed his Designs in several Places, chiefly in the Lodgings and Apartments of the *Vatican*, in the Church of our *Lady of Peace*, and in the Palace of *Chigi*, which were all done by his Pupils after his Designs, except the Gallery and one Angle only, where the three Goddesses are Painted, which was done by himself. His good Nature got him the love of all People, especially of the Popes his Contemporaries. Cardinal *Bibiano* offer'd him his Niece in Marriage, and *Raphael* was engag'd to her. But Pope *Leo Xth* having given him hopes of a Cardinal's Cap, he made no hast to Marry her.

His Passion for the Fair Sex destroy'd him in the Flower of his Age, for one day after he had abandon'd himself to Women with excess, he was taken very ill of a burning Fever, and the Physitians, from whom he conceal'd the true cause of his Distemper, having dealt by him as if he had a Pleurisy, quite exstinguish'd the little fire that was left in his Body. He dy'd on the same day that he was born, *Good-Friday, Anno 1520.* in the Thirty Seventh Year of his Age. Cardinal *Bembo* wrote his Epitaph, which is to be seen upon his Tomb in the Church of the *Rotunda* at *Rome*, where he was buried. I will mention only two Verses of it which are admirable.

*Ille hic est Raphael, timuit, quo sospitè, vinci,
Rerum Magna Parens, & moriente mori.*

His Disciples were *Julio Romano, Giovanni Francesco Penni, surnam'd il Fattore, Pellegrino di Modena, Pierino del Vaga, Polidoro, Caravaggio, Matturino, Bartolomeo da Bagna-Cavallo, Timotheo d' Urbino, Vincente di San Gemmiano, Giovanni d' Udine,* and others. Several skilful *Flemmings* also were his Disciples, and help'd him in the Execution of his great Works, viz. *Bernard van Orlay of Brussels, Michael Coxis of Mechlin* and others, who going back into their own Country, had the Care of executing his Designs for Tapestry : Besides his Disciples he had a vast number of Students and Friends who frequented his House, and often waited upon him Abroad. *Michael Angelo* meeting him one day thus attended, told him, *en passant, That he march'd like a Provost with his Sergeants about him ; Raphael* answer'd, *And you alone like a Hangman* : These two great Painters were always jealous of each other, as 'tis usual among Persons of the same Profession, when Modesty is not Mistress of their Sentiments.

Reflections on *RAPHAEL's* Works.

There has been no Painter since the Restauration of the Art in *Italy*, who acquir'd such a Reputation as *Raphael* : His Genius was sublime, his Thoughts Fine, his Vein fruitful, and wou'd have appear'd much more so, had it not been moderated by the nicety with which he finish'd his Pieces,

He

He was rich in his Inventions, and his Manner of disposing of the things he Invented was very delicate. If his Figures were not *Group'd* by Lights and Shadows, they were so ingeniously done by their Actions, that the *Groups* were always view'd with pleasure. His *Attitudes* are noble according to their condition, *Contrasted* without affectation, Expressive, Natural, and such as always expose the beautiful Parts. His Designs were very Correct; to the justness, the Grandeur and Elegance of the *Antique*, he added the simplicity of Nature without affecting a particular Manner. There is a great deal of variety to be seen in his Figures, and more in the Airs of his Heads, which he copy'd from Nature, the Mother of Diversity, and always accompany'd with a noble Character in Design.

His Expressions are Just, Ingenious, Elevated and Touching, they are moderate without Coldness, and Lively without Exaggeration. The manner of his *Draperies* was poor at first, but had a great *Goût* at last and were set with Beauty and Artifice; the Order of his Folds are fine, and shews the *Naked* where it appears to the best advantage, and chiefly about the Joints.

However, he may be blam'd for Dressing almost all his Figures in the same Stuffs, whereas he might have chang'd them with reason, and for the Ornament of his Subjects: I speak of Historical Ones, for as to Fabulous and Allegorical, in which Divinities are introduc'd, the Painter ought to have more regard to the Majesty of the Folds, than to the Richness of the Stuffs.

Raphael being nicely careful to *Design* Correctly, and if we may so say, jealous of his *Out-lines*, he has mark'd them somewhat too hard. His Pencil

cil tho' light and united, is however dry. His *Landskips* are neither handſom, nor of a great *Goût*.

His local Colours are neither ſhining nor ſhocking ; they are neither very true, nor very falſe, but his ſhadows are a little too black : He never had a clear underſtanding of the *Claro Oscuro*, tho' it appears by his laſt Pieces, that he ſought after it, and endeavour'd to acquire it, as may be ſeen in his *Tapeſtries* of the Acts of the Apoſtles, and in his Pictures of the *Transfiguration* : But whatever *Raphael* wanted in Colouring, was over-look'd in the abundance of the other parts of Painting, of which he was Maſter ; and he has even done ſome Portraits with reſpect to Lights and Colours ſo well, that they may enter into the Compariſon with *Titians*, as well as the *St. Johns* in Monſieur the Firſt Preſident's Cabinet, which, for all the parts of Painting, deſerves to be reckon'd the Author's Maſter-piece.

Pouſſin ſaid of *Raphael*, That he was an Angel compar'd with the Modern Painters, but an Aſs in Compariſon of the Ancients. His Judgment of him relates only to his Thoughts, his *Goût*, his Juſtneſs of *Deſign*, and his Expreſſions : The Thoughts of the Ancients are ſimple, ſublime and natural, ſo are *Raphael's* : The *Antique* Deſign is correct, vary'd according to Decency, and of a great *Goût*, *Raphael's* is the ſame. The *Antique* way of the Collocation of the Muſcles is learned and exact, and delicate in their Offices. *Raphael* was not ignorant of this Part, yet we muſt confeſs, that thoſe who have ſtudy'd Anatomy, as it relates to Painting, may obſerve more exactneſs in the *Antique*, and more delicacy in the Actions of the Muſcles in the Ancient Pictures than in,
not

not only *Raphael's*, but in any other Modern Painters whatsoever.

I allow that this great Justness, and great Delicacy in the Action of the Muscles, regulate the exactness of the *Out-lines*, but I don't see that *Raphael* was so much out of the way as to be reckon'd an *Ass* in Comparison of the *Antiques*. 'Tis true, *Raphael* form'd the Grandeur of his *Goût* from the fine Statues of Antiquity, and that when he came from his Master *Perugino*, they put him into a right Way; he follow'd them implicitly at first, but at last perceiving that the Road of Painting was different from that of Sculpture, he took from them no more than was just proper for his Art, and as he grew older and wiser, he left off the rest. This difference is easily to be perceiv'd in the Pictures which he painted at different Times, the latter of which came nearest the Character of Nature.

On the contrary, *Poussin* and *Annibal Caracci*, quitted their Character of Nature according as they grew more and more fond of the *Antique*; they shou'd have done as *Raphael* did, do one, and not omit the other; for this excellent Man not only retain'd the good *Goût* of the *Antique*, its Grandeur and Beauty, but also spy'd out one thing which neither *Poussin* nor the *Caracci* ever saw; and that was *Grace*, which Gift of Nature was given him so plentifully, that he spread it over every thing that came out of his Hands, and no body can dispute the Preference, with him, in it, except *Correggio*, who wanted his Regularity of *Design*. *Raphael* made use of *Grace* to set off all the other parts of Painting, which he possess,

the Possession of which acquir'd him the Reputation of the best Painter in the World.

GIROLAMO GENGA

Of *Urbino*, was a Disciple of *Pietro Perugino* at the same time with *Raphael*. He particularly apply'd himself to Architecture, and dy'd in the Year 1551, Aged 75.

JULIO ROMANO

Was the favourite-Disciple of *Raphael*, as well on account of his skill in Painting, as for the agreement there was in their Manners. He entirely follow'd his Master's *Go^{vt}*, not only in the Execution of the *Designs* he gave him, but also in those he made himself. *Raphael* treated him like a Father, and left him his Heir jointly with *Giovanni Francesco Penni il Fattore*. After *Raphael's* Death these two Painters finish'd several Pictures which their Master had left Imperfect. *Julio Romano* was not only an excellent Painter, but also understood Architecture perfectly well. The Cardinal *di Medicis*, who was afterwards Pope *Clement VIIth*. employ'd him to build the Palace which is at this day call'd *la Vigne Madame*, and when he had finish'd the Architecture he did the Painting, and other Decorations.

The Death of *Leo X.* was a blow to *Julio Romano*, for had his Successor *Adrian VI.* reign'd above a Year, the *Fine Arts* in *Rome* wou'd have been extinguish'd, and all the Artists had starv'd; but *Clement VII.* succeeding him, Painting and
Painters

Painters began to revive. As soon as he was chosen Pope, he set *Julio Romano* at work to Paint the Hall of *Constantine*, where *Raphael* had begun the History of that Emperor, which he had *Design'd*. This Work being finish'd, he drew several Pictures for Churches and private Persons: His Manner began to change at last, his *Colouring* into Black and Red, and his *Design* into the *Severe*.

Frederico di Gonzaga, Marquiss of *Mantua*, hearing of *Julio's* Capacity, invited him to that City: His good Fortune directed him thither, for having made the *Designs* of twenty lewd Prints, which *Marc Antonio* Engrav'd, and for which *Aretine* made the Inscriptions in Verse, he had been severely punish'd for it had he stay'd in *Rome*, as the Treatment, *Marc Antonio* met with, sufficiently proves. He was thrown into Goal where he suffer'd a great deal, and it had cost him his Life if the interest of the Cardinal *di Medicis*, and *Baccio Bandinelli*, had not sav'd him. In the mean time *Julio Romano* follow'd his Business at *Mantua*, where he has left eternal Proofs of his great Ability. He built the Palace T. and made the City of *Mantua* finer, stronger, and healthier than before. As to his Painting we may affirm, 'twas at *Mantua* chiefly that *Julio Romano's* Genius took Wing, and he shew'd himself to be what he was. He dy'd there in the Fifty Fourth Year of his Age, *Anno 1546*. to the great Grief of the Marquiss, who lov'd him as his Brother. He had a Son and Daughter who surviv'd him; the Son's Name was *Raphael*, the Daughter marry'd *Hercules Malatesta*. Among his Disciples the best are *Primiticcio*, who came in to *France*, and one of *Mantua*, nam'd *Rinaldi*, who dy'd young.

Reflections on the Works of JULIO ROMANO.

Julio Romano was the first, the most Learned and the most persevering Disciple of *Raphael*. His Imagination, which was, as it were, bury'd in the Execution of the *Designs* of his Master, as long as he was his Disciple, when she saw herself free, took Wing at once; or, rather as a Torrent, that being penn'd up breaks over its Banks, and runs with an impetuous Course, so *Julio Romano*, after having produc'd several *Easel-Pieces*, and painted great Works in the *Vatican-Hall* from *Raphael's* *Designs*, before and after the Death of his Illustrious Master, presently chang'd his Manner when his Genius was at Liberty, and suffer'd it to take its rapid Course, as is to be seen in his Paintings at *Mantua*: However, it was not that graceful Vein, nor that soft fire of fancy which, tho' borrow'd before, yet made it doubtful to decide, whether some of the Pictures were his, or his Masters. When he was entirely free, and the Piece all his own, he animated it with Ideas more severe, more extraordinary, and even more expressive, but less natural than the Works of *Raphael*. His Inventions were adorn'd by Poesy, and his Dispositions uncommon and of a good *Goût*.

His Studies of Polite Learning were of great Service to him in his Painting, for in Designing the *Antique* Sculptures, he drew those Proofs of Learning which we observe in his Pictures.

It seems, by his Works, that his Thoughts were wholly taken up with the Grandeur of his Poetical Ideas, and that to Execute them with the same fire that he conceiv'd them, he contented himself with the Practise of *Design*, which he had chosen, without varying the Airs of his Heads, or his *Draperies*. 'Tis visible also, that his Colouring, which was never very good, became worse at last ; for his Local Colours, which were compos'd of Brick-Colour and Black, were not supported by any Intelligence of the *Claro Oscuro*. His fierce way of *Designing*, and his terrible Expressions became so habitual to him, that his Works are easy to be known. This Manner is very great, 'tis true, being form'd after the *Antique Basso Relievo's*, which he had carefully study'd, and especially the *Trajan*, and *Antonine* Pillars which he design'd throughout, yet these fine things, which are sufficient of themselves to make a skilful Sculptor, must be accompany'd with the Verities of Nature to form a great Painter. The *Draperies*, which commonly contribute to the Majesty of Figures, are the shame of his, being Poor, and of an ill *Goût*.

There is little variety to be seen in the Airs of his Heads ; that which is to be found in his Works, consists only in the different kinds of Objects, of which his Compositions are full, and in the Adjustments which enrich them, and proceeds from the Universality of his Genius for all sorts of Painting ; he did all well alike, Landscips and Animals, by which means his Productions, for what they contain, will always be admir'd by the Judicious.

GIOVANNI FRANCESCO PENNI

Surnam'd

IL FATTORE

This last Name was given him for his good Husbandry in managing *Raphael's* Expences, when he liv'd with him, which was to the time of his death, *Julio Romano* being his Fellow-Disciple. He was very skillful, especially in *Designing*. He has done a great many things from *Raphael's* Thoughts, which pass for *Raphael's* own doing; particularly in the Palace of *Chigi*, as one may observe by examining them with attention. He had a particular inclination for *Landskips*, which he Painted very well and enrich'd them with fair Buildings.

After his Master's Death, he associated himself with *Julio Romano*, and *Pierino del Vaga*. These three together finish'd what *Raphael* left imperfect, as well the History of *Constantine*, as other Works in the Palace of *Belvedere*. They seperated on occasion of a Copy that the Pope wou'd have done of the Picture of the *Transfiguration*, which was design'd for the Court of *France*, and *Fattore* went to *Naples*, intending to work for the Marquis *del Vasto*, but his Constitution was so delicate, that he did not live long, for he dy'd in the Fortieth Year of his Age, Anno 1528.

LUCA

L U C A P E N N I

Was *Giovanni Francisco's* Brother, whom we have been speaking of: He work'd a while with *Pierino del Vaga*, his Brother-in-law, at *Genoa*, and other places of *Italy*. He went thence into *England*, where he did several things for King *Henry VIII.* and for some Merchants. He was also employ'd by *Francis I.* at *Fontainbleau*, and at last apply'd himself to Graving.

A N D R E A del S A R T O

Of *Florence*, was a Taylor's Son: His Father put him to a Goldsmith, with whom he liv'd Seven Years, during which time he minded *Designing* more than his own Trade. From the Goldsmith he remov'd to an ordinary Painter, call'd *Giovanni Barile*, whom he soon left to go to *Florence*, and enter himself with *Pietro Cosimo*. While he liv'd with him he set a-part all *Sundays* and *Holidays* to *Design* after the best Masters, especially *Leonardo da Vinci*, and *Michael Angelo*, which, in a few Years, taught him his Art. He thought his own Master too slow in the Execution of his Works, for which reason he left him, and became acquainted with *Francisco Bigio*. They liv'd together, and painted several things in *Florence*, and thereabouts, for the Monasteries. He drew a great many *Madonnas's*. He is censur'd for making use of *Albert Durer's* Prints in a Piece, which he did for the *Carmelites*. *Baccio Bandinelli* would have learnt to Paint of him,

but *Andrea* putting him upon difficult Works, at first it disgusted *Bandinelli*, so that he apply'd himself wholly to Sculpture. *Andrea's* Reputation increasing, he made Pictures for several Places, and among others, one which got him the Praises of the Judicious, and is one of the best things he ever did, I mean, a Saint *Sebastian*, for the Church of St. *Gal*.

He came into *France* upon the Invitation of *Francis I.* He painted several things there, and tho' he had begun the Picture of St. *Ferome* for the Queen, he left that Work, and got leave of the King to return to *Florence*, pretending to fetch his Wife, from whom, he said, he had receiv'd a very pressing Letter to come to her; but instead of returning at the time appointed, he spent the Money he brought out of *France*, and even that he had receiv'd of the King to buy Pictures. At last having work'd some time with *Francisco Bigio* for Subsistence, he dy'd of the Plague at *Florence*, abandon'd even by his Wife and his Friends, in the Year 1530, Aged 42 Years. He left several Pupils, viz. *Giacomò da Pantormo*, *Andrea Squazzella*, who work'd in *France*, *Giacomo Sandro*, *Francesco Salviati* and *Giorgio Vasari*. The same *Vasari* reports, that * *Andrea del Sarto* copy'd so perfectly, that *Frederic Marquis* of *Mantua*, having on a time, made him copy the Picture of *Leo X.* with some Cardinals, because *Clement VII.* had desir'd that Prince to give him the Original, he did it with so much Justness, that *Julio Romano*, who drew the Drapery of that Piece under *Raphael*,

* The Author has told this Story more at large, and in another manner, in the 27th Chapter of the first Book.

took his Copy for the Original, and told *Vasari* who disabus'd him, *Don't I see the Strokes that I struck with my own Hand*; but *Vasari* shewing him *del Sarto's* Mark, he was convinc'd of his Mistake.

GIACOMO da PANTORMO

Of *Tuscany*, was at Thirteen Years of Age put to learn the Art of Painting of *Leonardo da Vinci*: He was afterwards remov'd to *Mariotto Albertinelli*, from him to *Pietro di Cosimo*, with whom he stay'd not long, leaving him to place himself with *Andrea del Sarto*.

At Nineteen Years old he set up for himself, and follow'd his Studies so successfully, that upon seeing some of his first Works, *Michael Angelo* said of him, *He would raise Painting to the Skies*. *Pantormo* was never satisfy'd with what he did, but the praises that were given him kept him in Heart. He did several Things at *Florence* that got him Reputation. Having underraken to paint the Chappel of *St. Laurence* for the Duke of *Florence*, and aiming in that work, which lasted Twelve Years, to excel all others he on the contrary came short of himself. He was a Man of Honour, and very Humble; he had one quality, and the most commendable one in the World, which is rarely to be met with in his Profession, which was that he would never suffer any one to speak against those that were absent. All his Pieces were done in *Florence*, where he dy'd of a Dropsie, *Anno 1556*. Aged 63 Years.

BACCIO

BACCIO BANDINELLI

Was born at *Florence*; his name was *Bartolomeo*, which was turn'd into the Diminutive *Baccio*. His Father was a Goldsmith, and his Master, *Giovanni Francisco Rustico*, a good Sculptor, whom *Leonardo da Vinci* us'd often to Visit, for *Rustico* was bred up by *Andrea Verrocchio* as well as *Leonardo*; *Verrocchio* being, a Sculptor, Painter and Architect, and understanding the Mathematicks very well. Tho' *Baccio Bandinelli* had gone through all the Studies necessary for an excellent Painter, his Pictures were not lik'd, on account of the Colouring which was worth nothing. His ill success occasion'd his abandoning Painting, and following Sculpture, in which he became very Skilful. He had so great an Esteem for his own Works, that he compar'd them with *Michael Angelo's* whose Reputation was a great Grief to him. His Productions are at *Rome* and *Florence*, where he dy'd in the 62 Year of his Age, Anno 1559.

POLIDORO da CARAVAGGIO

So call'd from the place of his Birth, a Village of that name, in the Dutchy of *Milan*. He came to *Rome* at the time when Pope *Leo X.* was raising some new Edifices in the *Vatican*, and knowing not how to get his Bread otherwise, for he was very young, he hir'd himself to carry Stones and Mortar for the Masons, who were at work about that Building. He did this till he was Eighteen Years of Age. At the same time
Raphael

Raphael employ'd several young Painters in the same place to execute his *Designs*. *Polidoro*, who often carry'd them the Mortar, with which they made their *Fresco*, was touch'd with the sight of the Paintings, and solicited by his Genius to turn Painter. He at first ty'd himself to the Works of *Giovanni d'Udine*, and the pleasure he took to see that Painter work, stir'd up the Talent which he had for Painting. He was very officious and complaisant to the young Painters, and made an acquaintance with them, to whom communicating his Intention, they gave him Lessons which embolden'd him to proceed. He heartily set himself to *Designing*, and advanc'd so prodigiously that *Raphael* was astonish'd, and some time after set him to work with the other young Painters, but he distinguish'd himself so much from all of them, that as he had the greatest share in Executing his *Designs* in the *Vatican*, so he had the greatest Glory. The care which he had seen his Master take in *Designing* the *Antique* Sculptures, shew'd him the way to do the like. He spent whole Days and Nights in *Designing* those beautiful Things, and study'd Antiquity to a nicety. The Works with which he has enrich'd the Frontispieces of several Buildings at *Rome*, shew the pains he took in studying the *Antique*.

He did very few *Easel*-pieces ; most of his Productions are in *Fresco*, and of the same Colour in Imitation of the *Basso Relievo*'s. In this sort of Painting he made use of the Manner, call'd Scratch'd, consisting in a Preparation of a black Ground, on which is plac'd a white Plaster, and taking off this white with an Iron Bodkin, we discover through the holes the
black

black which serves for Shadows. Scratch'd work lasts longest, but being very rough is unpleasant to the sight. He associated himself at first with *Maturino*, and the Conformity of their Genius's, made them Companions in their Studies and Business: They liv'd together like Brothers, and their Friendship lasted till the Death of *Maturino*, who dy'd of the Plague, Anno 1526. *Polidoro*, after having by *Maturino's* Assistance fill'd *Rome* with his Pieces, thought to have enjoy'd his Ease, and the Fruit of his Labours, when the *Spaniards*, in the Year 1527. besieg'd that City, and all the Men of Art were forc'd to fly, or else were ruin'd by the Miseries of War. *Polidoro* resolv'd to retire to *Naples*, where he was oblig'd to work for ordinary Painters, and had no opportunity to make himself taken notice of; for the *Neapolitan* Nobility were in those Days more Sollicitous to get good Horses than good Pictures. Seeing himself therefore without Business, and forc'd to spend what he had got at *Rome*, he went to *Sicily*, and understanding Architecture as well as Painting, the Citizens of *Messina* employ'd him to prepare the *Triumphal* Arches, for the Reception of *Charles* the Vth coming from *Tunis*, which work being finish'd, *Polidoro* finding nothing to be done there answerable to the Grandeur of his Genius, and having no temptation to stay, but the Carresses of a Woman he lov'd, he thought of returning to *Rome*. To that end he drew his Money out of the Bank of *Messina*, which his Man understanding the Night before his intended departure, he confederated himself with other Rogues, seiz'd him in his Bed, strangled him, and stabb'd him. After they had committed this Murder, they carry'd the Body to the Door of his Mistress, that

it might be thought he was kill'd there by some Rival, yet God in his Providence so order'd it, that the Murder was discover'd. The *Assassins* fled, and every body pity'd *Polidoro's* untimely Fate; his Man, who did not fear any ones mistrusting he had a Hand in his Master's Death, came to make his Lamentations over him as well as the rest. A *Sicilian* Count, one of *Polidoro's* Friends, observ'd his Grief was not at all natural, and suspecting him to be concern'd in the Crime, had him apprehended. He defended himself very ill: He was put to the Torture, confess'd all, and was condemn'd to be drawn to Pieces by four Horses. The Citizens of *Messina* were mighty sorry for *Polidoro's* Death, and honourably bury'd him in their Cathedral Church. He was in his Eight and Fortieth Year when this Fate befel him, *Anno 1543.*

Reflections on the Works of POLI- DORO.

Polidoro, as desirous as he was to learn, thought he could not do better than tread in his Masters steps, and knowing *Raphael* had form'd his *Goût* of *Design* after the *Antique* Statues, he assiduously apply'd himself to study them, and the principal Business of his Life was to imitate them, as may be seen by some beautiful Remains of his Works on the Frontispieces of several Houses in *Rome*, where he has painted some *Basso Relievo's* of his own Invention.

His

His *Genius*, which was extraordinary Lively and Fruitful, and his studying the *Antique Basso Relievo's*, made him incline to represent Battels, Sacrifices, Vases, Trophies, and those Ornaments which are most remarkable in *Antiquities*.

But, what is altogether surprizing, is, that notwithstanding his great Application to *Antique* Sculptures, he perceiv'd the necessity of the *Claro Oscuro* in Painting, and was almost the only Painter of the *Roman* School, who made it a *Principle* of the *Art*, and put it in Practice: Indeed the great Masses of Lights and Shadows which are in his Pictures shew he was convinc'd, that the Eyes of the Spectator wanted repose to view a Picture with ease.

'Tis from this Principle, that in the *Fræzes* which he painted with white and black, his Objects are group'd so artfully, that 'tis impossible for any to be more Beautiful.

His Love of the *Antique* did not hinder his studying Nature, and his *Goût* of *Design*, which was very great, and very correct, was a Mixture of the one and the other. His *Hand* was easie and excellent, and the Airs of his Heads bold, noble and expressive.

His Thoughts were Sublime; his *Dispositions* full of *Attitudes* well chosen; his *Draperies* well set, and his *Landscapes* of a good *Goût*. His *Pencil* was light and soft; but after the Death of *Raphael*, who employ'd him in the Paintings of the *Vatican*, he very seldom colour'd his Pieces, applying himself altogether to work in *Fresco* with the *Claro Oscuro*.

Polidoro's *Genius* was very much like *Julio Romano's*, their Conceptions were lively, and form'd after the *Goût* of the *Antique*. Their *Design*

sign was great and severe, and their way new and extraordinary: The difference between them was, that *Julio Romano* animated his Poetical Compositions by the impetuosity of his *Vein* only, and *Polidoro* always made use of the *Contrast*, as the most powerful means to give Life and Motion to his Works. *Polidoro's* Genius appears also to be more Natural, more Pure, and more regulated than *Julio Romano's*.

ANDREA COSIMO

And

MORTUO da FELTRO

Were the first that brought Ornaments in use in the Modern Painting: They were both very Skilful, and work'd in the *Claro Oscuro*, in the Manner which the *Italians* term *Sgraffiti*, Scratch-Work. *Andrea* liv'd 64 Years, and *Mortuo* for want of Business turn'd Soldier. He was kill'd in a Battle between the *Venetians*, and the *Turks* at 45 Years of Age.

R O S S O

Was born at *Florence*, and had no Master to teach him the Art of Painting. He apply'd himself to the study of *Michael Angelo's* Works, but form'd to himself a particular *Stile*. His *Genius* was fervile, and his Manner of *Designing*, tho' learned, was a little wild. He did several Things at
Rome

Rome and Peroufa in Raphael's Time. His Misfortunes brought him into *France*, where *Francis I.* gave him a Pension, and the Superintendency of the Buildings at *Fontainebleau*. He was also made a Canon of the Chappel-Royal, and by the King's Favour, and his own Merit, acquir'd a great Reputation. We may see what a Master he was by his Performances in the Gallery of *Fontainebleau*.

Rosso was handsome, and had improv'd himself by the Knowledge of the *Sciences*; but he sulli'd all his rare qualities by his Death, which he shamefully brought on himself; for having caus'd his intimate Friend *Francesco Pellegrino* to be apprehended on suspicion of having robb'd him of a considerable Sum, he was deliver'd over to the Magistrates, who put him to the Rack, which *Pellegrino* endur'd, and was declar'd Innocent. Being clear'd he publish'd a Pamphlet against *Rosso*, who thinking he could never appear afterwards with Honour, sent to *Melun* for Poison, pretending to want Vernish, and taking the Dose it kill'd him at *Fontainebleau*, in the Year 1640, in the Forty Fifth Year of his Age.

FRANCESCO MAZZUOLO

Surnam'd

PARMEGIANO,

From the place of his Birth. He was born in the City of *Parma*, Anno 1504. He learnt Painting of two of his Cousins, and by the vivacity and readines of his Wit, in a little while advanc'd greatly in the Art. The Character of *Raphael* and *Michael Angelo's* Works, incited him to go to *Rome* at Twenty Years of Age. He study'd the best Things, and particularly *Raphael's* Painting with great earnestness: He drew several Pieces which got him Reputation, and the favour of Pope *Clement VIIth*. He minded his business so strenuously, that the very day on which the *Spaniards* enter'd *Rome*, and pillag'd it, the Soldiers found *Parmegiano* working quietly, as *Protagenes* was of old at the Siege of *Rhodes*. This security surpriz'd the *Spaniards* who first enter'd his House, and they were so touch'd with the Beauty of his Painting, that they left him without doing him any Harm; but some of their Comrades came afterwards, and took away all he had. Upon this he return'd into his own Country, and passing through *Bologna* was stop'd there a good while by Business that fell in his way, which having finish'd he went to *Parma*, and painted there very much. He play'd well on the Lute, and often spent more time on it than on his Painting. He was justly

L blam'd

blam'd for giving himself over so much to Chymistry, that he not only left off his Profession, but also the care of his Person, and became a perfect *Salvage*. He engrav'd some of his *Designs* in Wood with the *Claro Oscuro*, and some he Etch'd being the first that practis'd that sort of *Graving*, at least in *Italy*. He kept one *Antonio Frontano*, a Graver, in his House, who rob'd him of all his Plates, as well of Copper as of Wood, and also of all his *Designs* which made *Parmegiano* run almost mad, tho' the best part of them were recover'd. At last he so abandon'd himself to Chymistry, that he wasted his Time, his Money, and his Health, and dy'd in a miserable Condition of a *Diarrhæa*, accompany'd with a Fever, in the Thirty Sixth Year of his Age, *Anno 1540*.

Reflections on the Works of PARMEGIANO.

Parmegiano's Genius was altogether Gay and Elegant, and tho' he invented Things with ease, yet he did not strive so much to fill his *Compositions* with agreeable Objects, as to *Design* his Figures with a graceful Air, and to give them *Attitudes* which might show the beautiful Parts, and infuse Life and Action into the whole. But his Understanding being of no great Extent, his Intentiveness to finish every particular Figure, lessen'd very much the Beauty of his Expression in general. His Thoughts were besides too common, and we don't find that he had penetrated very far into the Heart of Man, or understood the Passions; however, tho' the *Grace* of his Works is but superficial,

perſicial, yet 'tis, nevertheless, Surprizing and Charming.

His *Invention* was ready: His *Attitudes* were very graceful, ſo were his Heads; and 'tis viſible that he endeavour'd more to pleaſe this way, than by the juſt Expression of his Subject. He did not conſult Nature much, who is the Mother of Variety. He reduc'd her to a *Habit* which he contracted, Graceful, 'tis true, but 'twas his own, and ſunk into what we call *Manner*. The Painter, who looks upon Nature as his Object, ought to conſider her in the Variety, as well as in the number of her Effects; and if we forgive him any Reiteration in the ſame Piece, it muſt be only in his *Designs*, for which there is no need of conſulting Nature ſo exactly, nor to take the ſame care as in a Picture. I know alſo, that whatever Drafts the Painters in their Studies make after Nature, their particular *Goût* confines 'em to certain Things, which they fall upon inſenſibly; it cannot be deny'd, but *Parmegiano* has often reiterated the ſame Airs, and the ſame Proportions, yet his choice is ſo fine, that what has pleas'd us in any one of his Works, will always pleaſe us where-ever we meet with it.

His *Goût* of *Design* is looſe and learned, but has too much of *Idea* and *Manner* in it. He affected to make the Extremities of his Members delicate, and ſomewhat Lean. His *Attitudes* are Noble, Lively and Agreeably *Contrasted*. His Airs of the Head rather graceful, than of a great *Guffo*. His Expressions general, and without Character. His Draperies light, and well *Contrasted*. 'Tis true the Stuff is almoſt always the ſame, and the Folds are very careleſs, yet being but a few they give a *Goût* of Grandeur to the parts they co-

ver. They are often loose and flowing, which adds a great deal of Motion to his Figures, but the Cause of it is not always just.

Notwithstanding the vivacity of his Wit, and the facility of his *Pencil*, he drew very few Pictures, spending most of his time in making *Designs*, and engraving them upon Plates. The little I have seen of his Painting, gives me a clear Idea of a tolerable *Claro Oscuro*, but his *Local Colour* is very ordinary and common. 'Twas this *Parmegiano*, who by the means of two Copper Plates found out the secret of Printing on *Mezzo Tinto* Paper, the black and white, and thus to give more roundness to his *Prints*. Yet he did not continue the use of this Invention long, it requiring too much care; besides his ordinary *Prints* were so much valu'd by every Body, and even by several able Masters of Painting, that he did not think it worth his while to be at the trouble of making others.

PIERINO del VAGA

Was born in *Tuscany*, where he was poorly bred, and was hardly two Years old when his Mother dy'd. His Father was a Soldier, and his Nurse a she Goat. He came young to *Florence*, and was put to a *Grocer*, who us'd to send him to the Painters with Colours and Pencils. He learnt of them, at Times, to *Design*, and in a little while became the most skilful of all the young Painters in *Florence*. An ordinary Painter, whose name was *Vaga*, took him with him to *Rome*, and from his living with him, he was call'd *del Vaga*, for
his

his right name was *Buonacorsi*. At *Rome* he work'd half the Week for Painters, and the other half, together with all Sundays and Holidays, he spent in Study and *Designing*. He had something of every thing that was good, in his Compositions; sometimes he might have been found among the Ruins, seeking after the *Antique* Ornaments, or designing the *Basso Relievo's*, sometimes in *Michael Angelo's* Chappel, and sometimes in the Halls of the *Vatican*. He also study'd Anatomy, and other Sciences necessary to his Profession. He got so much Knowledge by his industry, that he was soon known to the best Masters; and *Raphael* employ'd him jointly with *Giovanni d'Udine* and others, to help him in the Execution of his *Designs*. Of all his Contemporary, Artists, none understood the Ornaments and Decorations of Painting so well as he, nor more boldly follow'd *Raphael's* *Gusto*, as is to be seen by the Pictures in the *Vatican* Lodgings, which were perform'd by him, *viz.* *The Passage of the River Jordan*; *the Fall of the Walls of Jericho*; *the Battel in which Joshua commanded the Sun to stand still*; *our Saviour's Nativity, Baptism and Last Supper*. *Raphael's* Friendship for him procur'd him other considerable Works in the *Vatican*, and *Pierino* shew'd his Gratitude by his particular Affection to him; but the Plague driving him out of *Rome*, he return'd to *Florence*, where having painted some Pieces he went back to *Rome*. *Raphael* being dead, he join'd with *Julio Romano*, and *Francesco il Fattore* to finish the Works in the *Vatican*, which were left imperfect by their Master: And to confirm their Friendship, he marry'd *Francesco's* Sister in the Year 1525; yet they were separated two Years afterwards; when the

Spaniards besieg'd *Rome* *Pierino* was taken Prisoner, and forc'd to pay a large Sum for his Ransome. He went to *Genoa*, where he was employ'd by Prince *Doria* to paint a Palace which he was then Building. In this work he made use of *Cartoons*, the convenience of which he discover'd to one *Geronimo Trevisano*, a Painter who had laught at them, and to others who came to him to learn the advantage of them. From thence he remov'd to *Pisa*, intending at his Wife's request to settle there, but after he had drawn some Pictures, he return'd to *Genoa*, and work'd again for Prince *Doria*. He then went a second time to *Pisa*, and from thence to *Rome*, where Pope *Paul III.* and Cardinal *Farnese* gave him so much work, that he was forc'd to commit the Execution of it to others, and content himself with making the *Designs*.

At the same time the Pope sent for *Titian* to *Rome*, which made *Pierino* so jealous, and griev'd him so much, that he did what he could to oblige him not to stay there long, and to hasten back to *Venice*, in which he succeeded. The multiplicity of *Pierino's* Business, and his vivacity in his Performances, drain'd his Spirits in the flower of his Age. At two and forty Years old he spent his time wholly in visiting his Friends, and liv'd pleasantly till his Forty-seventh Year when he dy'd of an *Apoplexy*, Anno 1547.

Reflections

Reflections on the Works of PIERINO del VAGA.

Of all *Raphael's* Disciples, *Pierino del Vaga* kept the Character of his Master longest, I mean his Exterior Character, and as we say, his Manner of Designing, for he wanted very much of the fineness of *Raphael's* thinking. He had a particular Genius for the Decoration of Places, according to their Customs. His Invention in this kind of Painting was very Ingenious; Grace, and order are every where to be met with, and his Dispositions, which are ordinary in his Pictures, are wonderful in his Ornaments: Some of them he has made little, and some great, and plac'd them both with so much Art, that they set off one another by Comparison, and by the Contrast. His Figures are dispos'd and design'd, according to *Raphael's* Gusto; and if *Raphael* gave him, at first, some light Sketches of Ornaments, as he did to *Giovanni d'Udine*, he Executed them to Admiration, and by the Habit he contracted, and by the Vivacity of his Wit he acquir'd, in this sort of Painting, an universal Reputation. The *Tapestries of the seven Planets in seven Pieces*, which *Pierino* design'd for *Diana de Poitiers*, and which are now at *Monsieur*, the first Presidents, is a sufficient Confirmation of what I have said.

GIOVANNI d'UDINE

Was so called from *Udine* in *Friuli*, where he was born, *Anno* 1496. When he was very young he went to *Venice*, and his Inclination leading him to Painting, he put himself to *Giorgione*, whose Disciple he was several Years. From thence he went to *Rome*, where *Balthazar Castiglioni*, Secretary to the Duke of *Mantua*, presented him to *Raphael*. *Giovanni d'Udine* did Figures very well, yet his Master piece was Animals, especially Birds; to the study of which he particularly apply'd himself, and wrote a Treatise of the latter. He carefully examin'd the *Antique* Ornaments, and took delight in Painting after Nature, those inanimate Objects that serve for the Decoration of Pictures; which was the easiest and readiest way to Glory. For this Reason, *Raphael* employ'd him about the Ornaments of his Pictures; especially those in *Stucco*, which he understood very well. The Musical Instruments in *Raphael's* Picture, of *St. Cecilia* at *Bologna*, were done by *d'Udine*; as also all the Decorations of the Paintings of the Pope's Lodgings, and those of *la Vigne Madame*. We are indebted to him for reviving the Art of *Stucco*, and the way of using it. He found out the true matter which the Ancients made use of in this sort of Work, being a Composition of Lime and Marble Powder, very fine, which the Modern Artists have ever since put in Practice. He was in hopes that Pope *Leo X.* who was very well pleas'd with his Labours, would have rewarded him, but seeing himself disappointed by his

his Holiness's Death, he took a distast to Painting and retir'd to *Udine*. Some time after he quitted his Profession, he had a mind to go to *Rome* out of Devotion, and tho' he was disguis'd like a Pilgrim, and mingled among the Rabble, *Vasari* meeting him by chance at the *Pauline Gate*, knew him, and perswaded him to Paint for Pope *Pius IV.* for whom *Giovanni d'Udine* afterwards did the Decorations of several Pieces. He lov'd Sports so well, that he's thought to have been the Inventor of the *Stalking-Horse*, which Poachers now use to come at Birds with. He dy'd *Anno 1564.* Aged Threelcore and Ten, and was buried, according to his desire, in the *Rotunda*, near *Raphael* his Master.

PELLEGRINO da MODENA

Work'd with *Raphael's* other Disciples in the Paintings of the *Vatican*, and made several Pictures of his own at *Rome*. After his Master's Death he return'd to *Modena*, and follow'd his Business with Industry and Success. He dy'd of some Wounds he receiv'd in endeavouring to rescue his Son, who had committed a Murder in one of the publick Streets of that City.

DOME-

DOMENICO BECCAFIUMI

Otherwise call'd

MICARINO da SIENA

Was a Peasant's Son, and born in a Village near *Siena*. His Father's Name was *Pacio*, and he us'd to call his Son *Micarino*. His first employment was keeping of Sheep, and it happen'd that a Citizen of *Siena*, whose Name was *Beccafiumi*, coming by one day as he was sitting by a River, his Flocks Grazing about him, observ'd that he drew Figures on the Sand with a Stick, which gave him a good Opinion of him, and he resolv'd to improve the Talent which he discover'd in him. He took him into his Service, and had him taught to *Design*. *Domenico's* Genius assisting him in his Studies, he soon became a Master. He at first copy'd some Pieces of *Perugino*, and then went to *Rome*, where he encreas'd in the Knowledge of his Art, by studying *Raphael* and *Michael Angelo's* Works. Believing he was now able to stand by himself, he return'd to *Siena*, did several Pictures in Oil, and *Distemper*, and some considerable Pieces in *Fresco*, which brought him into credit. But what supported his Reputation a long time, was his Work of the Pavement of the great Church in *Siena*. This Performance was of the kind of *Claro Oscuro*, and was done by means of two sorts of Stones, the one white for the Lights, and the other brown for the Shadows; and these Stones being thus join'd in the Dimensions, agreeable to the *Claro Oscuro* of the Objects which were to be represented, the Artist, by making deep

deep holes, and filling them up with black Pitch, cou'd draw Lines, and give Union, Roundness and Force to his Figures. One *Duccio*, a Painter in *Siena*, invented this sort of Work in the Year 1356; but *Beccafiumi* brought it to Perfection. He engrav'd several of his *Designs* in Wood, was a good *Sculptor* and *Founder*, of which he gave sufficient Proofs in *Genoa*, whither he went towards the latter end of his Life, and having left many Proofs of his Industry and Capacity, dy'd there in the 65th Year of his Age, Anno 1549.

BALTHAZAR PERUZZI

Of the same City of *Siena*, was famous at the same time. He Painted in the Palace of *Ghigi* in the Churches, and on the Frontispieces of several Houses in *Rome*. He understood perfectly the *Mathematics* and *Architecture*, and reviv'd the Ancient Decorations of the Stage, as he shew'd in the Reign of *Leo X*.

When Cardinal *Bernardo da Bibiena* had the Play called *La Callandra*, one of the best *Italian* Dramatic Pieces, represented for the Entertainment of the Pope, *Balthasar* made the Scenes, and adorn'd them with so many Places, Streets, and, several sorts of Buildings that they were admir'd by all the World; and, indeed, 'twas he that shew'd the way to all the Engineers, and Makers of Machines that came after him in this business. He was employ'd about divers things, as well at *St. Peter's* as elsewhere, and prepar'd the Magnificent Ornaments for the Coronation of Pope *Clement VII*. He had the misfortune to be at *Rome* when *Charles Vth's*
Army

Army Sack'd that City. The Soldiers plunder'd him, us'd him ill, and to get out of their Hands he was forc'd to draw the Picture of *Charles Duke of Bourbon*, the Imperial General, after he was dead. As soon as he got his Liberty he took Shipping at *Port Hercules*, and went to *Siena*, whither he came, after having been rob'd by the Way. The Citizens of *Siena* set him at Work to Fortify their City, which he did, and then return'd to *Rome*, where he drew *Designs* for some Palaces. He there began his Book of the *Antiquities of Rome*, and a Comment on *Vitruvius*, for which he made the Cuts, according as he proceeded in the Work, which Death put a stop to in the Year 1536. being scarce thirty six Years of Age. 'Tis thought he was Poison'd by his Competitors. *Sebastian Serli* had his Writings and Designs which he made great Use of in the Treatise of *Architecture* that he publish'd.

MICHAEL ANGELO BUONAROTI

Son of *Lodovico Buonaroti Simoni*, of the Ancient Family of the Counts of *Canoses*, was born in the Year 1474. in the Castle of *Cbiusi*, in the Territory of *Arezzo* in *Tuscany*, where his Father and Mother then liv'd. He was put to Nurse in the Village of *Settiniano*, a place noted for the resort of Sculptors, of whom his Nurses Husband was one, which gave rise to the saying of him, *That Michael Angelo suck'd in Sculpture with his Milk*. His violent Inclination to *Designing*, oblig'd his Parents to place him with *Domenico Ghirlandaio*. The Progress he made rais'd the jealousy of his fellow-Disciples so much, that
Torrigiano,

Terrigiano, one of them, gave him a blow on the Nose, the marks of which he carry'd to his Grave. He thought the best way to be reveng'd on him was to overcome him in his Profession, and by his Studies and Productions, to put an end to the Competition of his Companions, and acquire the esteem of Persons of the best Quality and Interest, which he did effectually.

He erected an Academy of Painting and Sculpture at *Florence*, under the Protection of *Lorenzo di Medicis*, who was a lover of the *Fine Arts*. He was bestowing his Care and Application upon it when the Troubles of the House of *Medicis* oblig'd him to remove to *Bologna*, from whence he went to *Venice*, and from thence return'd, in a little while, to *Florence*. 'Twas about this time he made an Image of *Cupid*, carry'd it to *Rome*, broke off one of its Arms, and bury'd it, keeping the Arm by him. He bury'd it in a place which he knew was to be dug up, and the *Cupid* being found, was sold to the Cardinal of *St Gregory* for *Antique*: *Michael Angelo* discover'd the fallacy to him, by shewing him the Arm he had reserv'd for that purpose.

The Works he perform'd at *Rome*, and *Bramante's* Advice, whom *Raphael* had instigated to it, put the Pope on Painting his Chappel and employing *Michael Angelo* about it. *Michael* sent for several *Florentine* Painters to assist him, among whom were *Graunachio Bugiardino*, and *Giuliano di San Gallo*, the latter understanding *Fresco* very well, which *Michael Angelo* knew little of. The Painting being finish'd, most of the Painters, and particularly *Raphael's* expectation was balk'd, for he had never desir'd his Friend *Bramante* to procure that Employment for his
Com.

Competitor, had he not thought the Task greater than he cou'd go thro' with. *Bramante*, as we have said in the Life of *Raphael*, was entrusted by *Michael Angelo*, with the Key of the Chappel, and an Order to let no body whatsoever see his Work: However, he once admitted *Raphael*, who found the Painting to be of so great a *Gusto* of *Design*, that he resolv'd to make his advantage of it, and, indeed, in the first Picture which *Raphael* produc'd afterwards, and that was the Prophet *Isaiab*, for the Church of *St. Austin*, *Michael Angelo* immediately discover'd *Bramante's* Treachery. This Passage is the greatest praise that can be given to *Michael Angelo's* Works, and is, at the same time, a proof of *Raphael's* Love of his Art; That he wou'd make use of what was good, even in the Works of his Enemies, not so much for his own Glory, as for the Glory of his Profession.

Upon the Death of *Julius II.* *Michael Angelo* went to *Florence*, where he made that admirable Piece of *Sculpture*, the Tomb of the Duke of *Florence*. He was interrupted by the Wars, the Citizens obliging him to Work on the Fortifications of the City; but foreseeing that their Precautions wou'd be useless, he remov'd from *Florence* to *Ferrara*, and thence to *Venice*. The *Doge Gritti* wou'd fain have entertain'd him in his Service, but all he cou'd get out of him was a *Design* of the Bridge *Rialto*: For *Michael Angelo* was an excellent Architect, as one may see by the Palace of *Farnese*, by his own House, and by the *Capitol*, which is an *Edifice* of a great *Grat*.

When

When he return'd to *Florence*, he painted the Fable of *Læda*, with *Jupiter* turn'd into a Swan, for the Duke of *Ferrara*, which piece being not enough esteem'd, he sent it by *Minio*, his Disciple, into *France*, together with two Boxes of *Designs*, the best and greatest part of his Thoughts. *Francis I.* bought the *Læda*, and put it up at *Fontaine-bleau*, and the *Designs* were dispers'd up and down by the sudden Death of *Minio*. The amorous Passion of this *Læda* was represented so lively, and so lasciviously, that Monsieur de *Noyers*, Minister of State, order'd it to be burnt out of a scruple of Conscience.

By the command of *Paul III.* *Michael Angelo* painted his famous Piece of the *Last Judgment*, which is an inexhaustible store of *Science*, for all those that would dive to the bottom of it. The *Design* is of a great *Gusto*. He took an incredible deal of Pains to reach the Perfection of his Art. He lov'd Solitude, and us'd to say, *That Painting was jealous, and requir'd the whole Man to her self.* Being ask'd, *Why he did not marry?* He answer'd, *Painting was his Wife, and his Works his Children.* *Michael Angelo* had great Ideas, which he did not borrow from his Masters. His studying after the *Antique*, and the Elevation of his *Genius* inspir'd him with them. His *Designs* were learn'd and correct, and the *Gusto*, if I may u.e the Phrase, terrible, and if some Persons cannot find in them, the Elegance of the *Antique* they must allow, that his *Gusto* is rich, and that common Nature in comparison with it is poor.

Raphael, as we have observ'd, was oblig'd to him for the alteration of his *Manner*, which he learnt at the sight of Pope *Sixtus's* Chappel, for
before

before that he had still too much of *Perugino's* in his Compositions. There are several Persons, who tho' they confess *Michael Angelo's* Thoughts are great, yet will not allow 'em to be natural, and think they are sometimes Extravagant. They say also, that though his *Designs* are learned, they are over-charg'd ; that he has taken too many *Licences* against the Rules of *Perspective*, and that he did not understand *Colouring*, of which we shall say more in our Reflections on his Works. 'Tis enough to let the World know that this great Man was belov'd and esteem'd by all the Sovereign Princes of his time, and that he will be still the Admiration of Posterity. He dy'd at Rome, Anno 1564, at Ninety Years Old. *Cosmo di Medicis* ordered his Body to be secretly unbury'd, and brought to Florence, where he was interr'd in the Church of *Santa Croce*, in which Magnificent Obsequies were perform'd for him, and his Tomb is to be seen in Marble, consisting of three Figures, *Painting*, *Sculpture* and *Architecture*, all of his own hand.

Reflections on the Works of MICHAEL ANGELO.

Michael Angelo was one of the first that banish'd the little *Manner*, and the remainders of the *Gothic* out of *Italy*. His Genius was of a vast extent and his Temper made his *Gusto* incline to Severity and Caprice, yet among his Capricious Imaginations, if there are some things extravagant, there are others singularly beautiful, and of what kind soever his Thoughts were, they were always Great. The

The Criticks of that Age preferring the Excellence of *Design* to all the other parts of Painting, *Michael Angelo* study'd it with incredible assiduity, and arriv'd to a great Knowledge of that Art, as may be seen by his Pictures and Sculptures; yet he did not join the Purity and Elegance of the *Contours* or *Out-lines*, to his *Grand Gusto*, for having made his Observation on the Body of Man, as it is in its greatest force, he drew the Members of his Figures too powerful, and, as we say, loaded his *Design*, not that he neglected the *Antique*, but he was not willing to be indebted for his Art to any thing but himself. He also examin'd Nature, whom he look'd upon as his Object more than the *Antique* Statues, which he did not think fit to Copy. He understood perfectly well the knitting of the Bones, the joyning of the Members, the Origin, Insertions and Offices of the Muscles; and, indeed, he was so conscious of his own Skill, that he took too much care to let the Spectator see it, for he exprest the Parts of the Body so strongly, that he seem'd to forget there was a Skin above the Muscles which soften'd them: However, he has observ'd this more in his Sculpture, than in his Paintings.

His *Attitudes* are, for the most part, disagreeable, the *Airs* of his *Heads* fierce, his *Draperies* not open enough, and his *Expressions* not very natural; yet, as wild as his Productions are, there's Elevation in his Thoughts, and Nobleness in his Figures: In short, the *Grandeur* of his *Gusto* is a proper remedy for the meanness of the *Flemish*. It was even of use to *Raphael*, as we have said already, to cure him of that dryness which he learnt of *Pietro Perugino*.

M

Michael

Michael Angelo knew very little of Colouring; his *Carnations* have too much of the Brick-Colour for the Lights, and of Black for the Shadows; tho' 'tis not certain whether he colour'd his Pictures himself, or whether he employ'd some *Florentine* Painters, whom he sent for to help him in his great Undertakings. The Pictures which *Fra: Bastiano* drew after *Michael Angelo's Designs*, are not like the others, the Colouring is better, and has something of the *Venetian Gusto*. To return to the *Designs* of *Michael Angelo*, which are the most valuable part of his Productions, if they are not entirely perfect, there is so much Science in them, that his Works will contribute a great deal towards making Students, Masters, if they have discernment enough to use them as they ought; nevertheless 'twou'd be Matter of wonder if *Michael Angelo's* Reputation had liv'd till now, in case his Knowledge of Sculpture, and of Civil and Military Architecture, had not been more Celebrated than his Skill in Painting.

SEBASTIANO da VENETIA

Commonly call'd

Frà BASTIANO del PIOMBO

Took his Name from an Office given him by Pope *Clement VII*: in the Lead Mines. He was born at *Venice*, and his first Master was *Giovanni Bellino*, whom he left on account of his Age to place himself with *Giorgione*, of whom he learnt

a *Gusto* of Colouring, which he never quitted. He had got a good Reputation at *Venice*, when *Augustini Chigi* carry'd him to *Rome*, where he apply'd himself to *Michael Angelo*, who lik'd him so well, that he took extraordinary care to teach him *Design*, that he might justify the Choice *Fra Bastiano* had made of him for his Master, rather than *Raphael*, for the Painters of *Rome* were at that time divided, some were for *Raphael*, and some for *Michael Angelo*. *Fra Bastiano* wou'd not only not make choice of *Raphael* for his Master, but he set up for his Competitor, to which end he drew the Picture of the *Transfiguration* at the same time that *Raphael* made his for *Francis I.* In this Picture he represents the Resurrection of *Lazarus*. The Piece is at *Narbonne*.

After *Raphael's* Death, *Fra Bastiano*, by his own Merit, and the Protection of *Michael Angelo*, became the chief Painter in *Rome*. *Julio Romano* only disputed that Title with him. Certain it is *Fra Bastiano's* Manner was *Grand*, and 'tis enough to say, that his Works were like *Michael Angelo's* for the *Design*, and like *Giorgione's* for the Colouring. He was a long time about his Pictures, which was the reason he left many of them Imperfect. There is a very fine one of his, *The Visitation of the Virgin* in the Chappel Royal at *Fontainbleau*.

Fra. Bastiano, notwithstanding his Preference of *Michael Angelo* to *Raphael*, quarrell'd with the former, who was angry with him for attempting to paint a Picture in Oil, contrary to his Opinion. His Master said that sort of Painting was proper for Women, and that *Fresco* was really the Work of a Man. His Office in the Lead Mines

bringing him in sufficient to Subſiſt him handſomely, and being naturally a Lover of eaſe, he bent his Thoughts only to make his Life eaſy, ſometimes Exerciſing himſelf with Poetry, and ſometimes with Muſick, for he play'd very well on the Lute. He found out the way of Painting in Oil upon Walls, ſo that the Colours, ſhou'd not change which was by a Plaſter compos'd of Pitch, Maſtic and Quick-Lime. He dy'd in the Year 1547. Aged 62 Years.

DANIELE RICCIARELLI
da VOLTERRA

This laſt Name, by which he commonly was call'd, was given him from the Place of his Birth, *Volterra* in *Tuſcany*. He was Diſciple firſt to *Anthony de Verceil*, and afterwards to *Balthazar* of *Siena*: But in the end he apply'd himſelf wholly to *Michael Angelo's* Manner, who, on ſeveral occaſions, was his Protector. His fineſt Pieces are at *Rome*, in the Church of the *Trinity* on the Mount. He left *Painting* to follow *Sculpture*, and made the Horſe in Braſs which is in *Place Royale* at *Paris*. This Horſe was intended for the Statue of *Henry II.* but *Daniel* had not time to finiſh it. His extraordinary Application to his Buſineſs, and his Melancholly Humour, haſten'd his Death, which put an end to his Labours in the 57th Year of his Age, *Anno 1566.*

FRANCESCO

FRANCESCO PRIMATICCIO

Was of a Noble Family in *Bologna*. His Friends perceiving he had a violent Inclination to *Design*, permitted him to go to *Mantua*, where he was six Years a Disciple to *Julio Romano*. He became so skilful in that time, that he made Battles in *Stucco*, and *Basso Relievo*, better than any of the young Painters of *Mantua*, who were *Julio Romano's* Pupils.

He assisted *Julio Romano* in Executing his *Designs*, and *Francis I.* sending to *Rome* for a Man that understood Pieces in *Stucco*, *Primaticcio* was the Person chosen for this Service. The King put such a Confidence in him, that he sent him to *Rome* in the Year 1540. to buy *Antiques*. He brought back with him one hundred and four-score Statues, with a great number of *Busto's*. He had Moulds made by *Giacomo Baroccio di Vignola*, of the Statues of *Venus*, *Laocoon*, *Commodus*, the *Tiber*, the *Nile*, the *Cleopatra* at *Belvidere*, and *Trajan's* Pillar, in order to have them Cast in *Brass*.

After *Rosso's* Death he had the Place of *Super-Intendant of the Buildings* given him, and in a little time finish'd the Gallery which his Predecessor had begun. He brought so many Statues of *Marble* and *Brass* to *Fountainbleau*, that it seem'd another *Rome*, as well for the number of the *Antiques*, as for his own Works in *Painting* and *Stucco*. *Roger of Bologna*, *Prospero Fontana*, *Giovanni Battista Bagnacavallo*, and *Nicholas of Modena*, were those he employ'd most under him. The Skill and Diligence of the latter were very extraordinary.

Primateccio was so esteem'd in *France*, that nothing of any Consequence was done without him, that had Relation to Painting or Building. He directed the Preparations for all *Festivals*, *Tournaments*, and *Mascarades*. He was made Abbot of *St. Martins* at *Troyes*, and liv'd so great, that he was respected as a Courtier, as well as a Painter. He and *Rosso* taught the *French* a good *Gusto*, for before their time, what they had done in the Arts was very inconsiderable, and had something of the *Gothick* in it. *Primateccio* dy'd in a good old Age, having been favour'd and caress'd in four Reigns.

PELLEGRINO TIFALDI

Call'd otherwise

PELLEGRINO da BOLOGNA

Where he was born. He was the Son of an *Architect* of *Milan*, and had such a *Genius* for the Sciences, that of himself he *Design'd* several things at *Rome* and *Bologna*, and became one of the best Masters of his Time in the Arts of *Painting* and *Architecture* both Civil and Military. He first shew'd his Capacity at *Rome*, and acquir'd a Reputation there: But whatever Success his Works had, the Workman was very unfortunate, either for that he did not know what Price to set on his Pieces, or that he could never be contented. He was so Chagrin'd at his ill Fortune, that he would often bemoan it; and one day Pope Gregory XIII. going out at the Gate *Angelica* to take the Air, and happening to leave the common Road, heard a complaining Voice

Voice, which seem'd to come from behind a Bush; he follow'd it by little and little, till he saw a Man lying on the Ground under a Hedge. The Pope came up to him, and finding it was *Pellegrino*, ask'd him why he complain'd so? *You see*, says *Pellegrino*, *a Man in Despair*; I Love my Profession, I spare no Pains to understand it; I Work with assiduity, and endeavour to finish my Pieces so much, that I am never satisfy'd with what I have done; yet all my Pains is to no purpose, I am so little rewarded for it, I have scarce wherewithal to Live. Not being able therefore to bear this hard hap, I wander'd hither with a full resolution to starve my self rather than endure so great Misery any longer. The Pope chid him severely, and having at length brought him to himself, promis'd him his Assistance in all things. And Painting not turning to account with him, his Holiness advis'd him to apply himself to *Architecture* in which he had already shewn his Skill, giving him assurances he wou'd employ him in his Buildings. *Pellegrino* follow'd his advice, and became a great *Architect*, a great Engineer, and built several Stately Palaces which might have contented him, had he been more out of Love with the World than he was.

Returning into his own Country, Cardinal *Borromeo* sent for him to *Parvia*, where he built the Palace *da Sapienza*, and was chosen by the Citizens of *Milan* to be *Superintendant* of the Building they were about to add to their Cathedral Church. From thence *Philip II.* invited him to *Spain*, to direct the Painting and *Architecture* of the *Escorial*. He painted very much there, and so pleas'd the King, that he gave him one Hundred Thousand Crowns, and honour'd him

with the Title of Marquiss. *Pellegrino* loaden with Riches and Honour, return'd to *Milan*, and dy'd there in the beginning of the Pontificate of *Clement VIII.* being about Threescore and Ten Years old.

FRANCESCO SALVIATI

A *Florentine*, was at first a Disciple of *Andrea del Sarto*, in whose House he became acquainted with *Vasari*, who was also *Andrea del Sarto's* Disciple. They both of them left *Andrea* to place themselves with *Baccio Bandinelli*, where they learnt more in Two Months, than they had done before in Two Years. *Francesco* being grown a Master, Cardinal *Salviati* took him into his Service, and 'tis on that account that he had the Name of *Salviati* given him. His Manner of *Designing* came very near *Raphael's*, and he perform'd well in *Fresco*, *Distemper* and *Oil*. He went to *Paris* in the Year 1554. and did several things for the Cardinal of *Lorrain*, who was not over well pleased with them, which disgusted *Salviati* as much as the Favour and Reputation of *Rosso*, at whose Works he had, it seems, rail'd plentifully, when fearing the Consequences of it, he return'd to *Italy*, where having finish'd several Pictures at *Rome*, *Florence* and *Venice*, his restless Splenetick inconstant Humour threw him into a Distemper, of which he dy'd in the Fifty Third Year of his Age, Anno 1563.

TADDEO

TADDEO ZUCCHERO,

Born at *Agnolo, in Vado*, in the Dutchy of *Urbino*, was the Son of an Ordinary Painter, who knowing his own weakness, and preferring the Reputation of his Son to his own Profit, at fourteen years old, carry'd him to *Rome*, to Learn of the best Painters. But he was ill recommended; for he plac'd him with *Giovanni Pietro Calabro*, whose Wife almost starv'd *Taddeo*, and by her Covetousness, forc'd him to look out for another Master. However, he went to no other, contenting himself with studying *Raphael's* Works, and the *Antique* Sculptures, which, added to his own Genius, soon render'd him a Master of his Art. He was easy, abounding, and graceful in every thing he did, and temper'd the vivacity of his Wit by great Prudence. He never work'd out of *Italy*, living most part of his time in *Rome* and *Capraiola*, where he left many things unfinished, being taken away in his Prime, the Thirty-seventh year of his Age, *Anno 1566*. His Brother *Frederic*, perfected his Pieces after his Death.

GIORGIO VASARI,

Born at *Arezzo* in *Tuscany*; was at first a Disciple of *William of Marseilles*, who Painted upon Glass, afterwards of *Andrea del Sarto*, and at last of *Michael Angelo*. One can't say of him as of some other Painters, that he was hurry'd on to Painting by a violent Inclination, for 'tis most likely,

likely, that he made Choice of that Profession, thro' good Sense and Reflection, which led him to it more than his Genius. When the Troubles of *Florence* were over, he return'd into his own Country, where he found his Father and Mother dead of the Plague, and two Brothers and three Sisters left upon him, whom he was forc'd to maintain by the Profits of his Labour. He Painted in *Fresco* in the Towns about *Florence*; but fearing he should not get enough by Painting to maintain his Family, he quitted his Profession and turn'd *Goldsmith*, which was no more beneficial to him than his own Art.

For this reason he again apply'd himself to Painting, with an earnest desire to become a Master. He was indefatigably diligent in designing the *Antique* Sculptures, and studying the best Pieces of the most Noted Masters; and tho' he very much improv'd his *Design*, by Copying entirely *Michael Angelo's* Chappel, yet he joyn'd with *Salviati*, in Designing all *Raphael's* and *Balthazar da Siena's* Works. And not thinking the day time enough for him, he spent a good part of the Night in copying what he and *Salviati* had *Design'd*. He thought, after all this pains and care, he was qualify'd to undertake any thing, and to perform it with success. He did not mind Colouring, having no true Idea of it; and tho' he was an Artful *Designer*, his Works were never in the Reputation he expected they would be, which proceeded from his not understanding *Colours*, or neglecting the *Softness* of the Pencil. But his great Use of *Designing* made it very easy to him, and by this means his Performances were very Numerous. He was a good Architect, and understood *Ornaments* very well. The Works

Works which he finish'd at *Florence*, as well in Architecture as Painting, procur'd him the Favour of the House of *Medicis*, by which he got Money, and marry'd off two of his Sisters. He was a very Moral Man, and had such Polite Qualities, as acquir'd him the Esteem of Persons of the highest Rank. The Cardinal of *Medicis* was his particular Patron, and engag'd him to Write the *Lives of the Painters*, which he Publish'd at *Florence* in three Volumes, about the year 1551. a Work, in the Opinion of *Hannibal Caro*, written with great Exactness and Judgment. He is tax'd with flattering the Masters of his own Country, the *Florentine* Painters. But be it as it will, Painting is indebted to him for an Eternal Monument, in having transmitted to Posterity, the Memory of so many Skilful Men, whose Names would have been forgotten, had he not taken such pains to Eternize them. Besides his *Lives of the Painters*, he Publish'd *Reflections* on his own Pictures, of which the Chief are at *Rome*, *Florence* and *Bologna*. He dy'd at *Florence* in the year 1578. being sixty four years old. His Body was carry'd to *Arezzo*, where he was bury'd in a Chappel adorn'd with Architecture, which he had built in his Life-time.

FREDERICO ZUCCHERO

Was born in the Dutchy of *Urbino*, in a Village call'd *Agnolo in Vado*. His Parents carry'd him to the Jubilee at *Rome*, in the Year 1550. and put him to his Brother *Taddeo*, who was then one of the most Famous Painters in *Italy*. *Federico*, not liking his Brother's Corrections, and find-

finding he was strong enough in his Art to stand by himself, set up for a Master-Painter. They did both a great deal of Work at *Capraiola*, and *Frederico* finish'd the Peices which his Brother, who dy'd in his Thirty-seventh year, had left imperfect. Pope *Gregory XIII.* employ'd him about his Paintings, in whose Service having a difference with some of his Holiness's Officers, to be reveng'd on them, he drew the Picture of *Slander*, Engrav'd afterwards by *Cornelius Cort*, wherein he represented all those that had offended him, with Asses Ears. He expos'd it publickly over the Door of *St. Luke's Church*, on *St. Luke's Day*, and left *Rome* to avoid the Pope's Wrath. He work'd in *France* for the Cardinal of *Lorrain*, and in the *Escorial* for *Philip II.* without giving content to either the one or the other. He was more Fortunate in *England*, where he drew the Picture of *Queen Elizabeth*, and did some other Pieces that were very much commended. At last, returning into *Italy*, and having work'd some time at *Venice*, Pope *Gregory* re-call'd and pardon'd him. Soon after, making his advantage of the Pope's Protection, he set up the Academy of Painting, for which his Holiness had given him a Brief. He was chosen *Prince* of the *Painters*, and out of Love to his Art, was at the Charge of building a House for them to meet in. He went afterwards to *Venice*, to Print some Books he had written on *Painting*. From thence he past on to *Savoy*; and in a Journey to *Loretto*, dy'd at *Ancona*, at sixty-six years old, anno 1602.

R A P H A E L da R H E G I O.

Was the Son of a Peasant, who put him to look after his Geese, but he ran away from his Father, and went to *Rome*, where he follow'd the motions of the extraordinary Genius he had for Painting, and plac'd himself with *Frederico Zuccherò*, under whose Discipline he was scarce a year before he made such a wonderful Progress in his Art, that he was almost equal to his Master. He did several fine things in the *Vatican*, at *Santa Maria Maggiore*, and other places of *Rome*. He was fair and handsome; and 'tis said, that falling in Love with a young Woman, his Passion was so violent, that it kill'd him. He had a Companion whose Name was *Paris*, who assisted him in his Works.

R I C H A R D

A Native of *La Bresse*, was one of the Painters whom *Raphael* employ'd under him in the *Vatican*, and who was not much talk'd of for any thing else. Having on a time made a Picture for the *Florentines Church*, wherein he represented *Pontius Pilate* shewing *Jesus Christ* to the People, he ask'd of *Raphael*, which of the Heads he lik'd best, supposing he would have answer'd that of *Christ*; but *Raphael* reply'd, it was one that was in the hindmost part of the Picture, by which he meant, that all his Expressions were not proper to the subject he represented, tho' his Heads were otherwise good.

F R E-

F R E D E R I C O B A R O C C I

Born at *Urbino*, went to *Rome* in his Youth, where he painted several things in *Fresco* for Pope *Paul III.* and then return'd to *Urbino*, living there the rest of his Days. He was one of the most Graceful, Judicious, and Skilful Painters that ever was. He drew a vast number of *Portraits* and History-Pieces, and his Genius was particularly for Religious Subjects. One may in his Works perceive a great Inclination towards *Correggio's* Manner; and tho' he design'd more Correctly, his *Out-lines* are not of so grand a *Gusto*, nor so Natural as *Correggio's*. He express'd the parts of the Body too much, and design'd the Feet of a Child after the same manner as he would have done those of a Man. He made his first *Drawings* generally in *Pastello*, and with the same stile that he drew his Pictures.

He drew his *Madonna's* after a Sister of his, and the Infant *Christ* after a Child of hers. He Etch'd several of his Pieces himself, and dy'd at *Urbino* in the year 1612. at 84 years old. *Vanni* was his Disciple.

F R A N C E S C O V A N N I

Of *Siena*, was Disciple, and not inferiour to *Barocci*. He had an extraordinary Talent for Religious Subjects, and dy'd in the 47th year of his Age, anno 1615.

GIOSEPPINO,

So call'd, by contraction, from *Gioseppe d' Arpino*, a Castle of that Name in the Kingdom of *Naples*, where he was born in the year 1570. His Father, *Mutio Polidoro*, was so Ordinary a Painter, that he had nothing to do but to Paint *Ex Voto's* of the Village for the Country People. *Gioseppino* went to *Rome*, where he learnt a light and agreeable Manner of *Designing*, which in practice degenerated into something that neither border'd on the *Antique*, nor on Refin'd Nature. Having a great deal of Wit and Genius, he became in Favour with the Popes and Cardinals, from whom he had Business enough. But he had a warm Competitor in *Caravagio*, whose Manner was quite opposite to his. His Battels, in the *Capitol*, are the most esteem'd of all his Pieces. In his other Pictures he is superficial, and has not div'd to the bottom of his Art. He dy'd in the year 1640. at fourscore years old. Most of the Painters of his time follow'd his Manner, the rest imitated *Caravagio's*.

PASCHALINO della MARCA,

Is only nam'd here, because he made such a Progress in Painting in one Year, that he is look'd upon as a Prodigy. There are some of his Pictures in the *Carthusian* Church near *Dioclesian's* Baths.

The Example of this Man may encourage those who, tho' advanc'd in Years, yet find they have
Genius,

Genius, right Understanding, and Health enough to run the Race of Painting in a little time.

PIETRO TESTA

A Native of *Sacca*, was, from his Youth, carry'd away by a violent Inclination to *Design*. The Renown of the *Roman* Painters tempted him to visit *Rome*. He went thither in a Pilgrim's Habit, and not being well enough vers'd in the Profession he was desirous to follow, he liv'd miserable to the last degree, spending his time in *Designing* the Ruins, Statues and Pictures at *Rome*. *Sandart* tells us, that meeting him one day *Designing* the Ruins about *Rome* in a wretched Condition, having scarce wherewithal to cover his Nakedness, he took pity of him, carry'd him to his House, cloath'd him, fed him, and employ'd him to *Design* several things in the Gallery of *Fustiniano*, after which he recommended him to other Masters, who set him to Work. He was such a Man-hater, and so wild, that *Sandart* cou'd hardly have any of his Company. He had *Design'd* the *Antiques* so often, that he had them by Heart; but his *Genius* was so fiery and licentious, that all the pains he took serv'd him to little purpose and the Trouble he gave himself about his Pictures succeeded as ill, as may be seen by the few Pieces that are left of his, by the little value that is set on them thro' his bad Colouring, and the hardness of his Pencil. Indeed he was only Commendable for his *Designs* and *Prints*, of which he Engrav'd part himself; Part was done by *Cesare Testa*, and the rest by

by other Gravers. There is a great deal of Fancy, Gayety and Practice in them, but little Intelligence of the *Claro Oscuro*, little Reason, and little Justness. Being on the Banks of the *Tyber* Designing a *Prospect*, the Wind blew off his Hat into the River, and as he was endeavouring to regain it, he accidentally fell in, and was drown'd about the Year 1648.

PIETRO BERETTINI

Of *Cortona* in *Tuscany*, was bred up in the House of *Sachetti* at *Rome*, and prov'd to be one of the most agreeable Painters that ever was. His *Genius* was fruitful, his Thoughts full of *Flowers* and *Graces*, and his *Execution* Easy. His *Talent* being for *Grand* Compositions, and his Imagination lively, he cou'd not put that Constraint upon himself as to finish a Picture entirely, for which reason his little Pieces, when they are examin'd nearly, seem to want very much of the Merit of his *Great* Productions.

He was not Correct in his *Designs*, Expressive in the Passions, or Regular in the Folds of his *Drapery*, but every where a *Mannerist*: Yet there is *Grandeur*, *Nobleness* and *Grace* in all his Works; not that *Grace* which was the Portion of *Raphael* and *Correggio*, which touches the Minds of Men of Sense to the quick. His was a general *Grace* that pleas'd every Body, and that consisted rather in a Habit of making the Airs of his Heads always agreeable, than in a singular choice of Expressions suitable to each Subject; for as I have said, he did not care to look back upon what he had done, nor to enter

N

into

into a *Detail* of each thing in his Pieces. He endeavour'd only to make 'em *Fine* all together, and was highly applauded for the magnificence of his Works in the Churches and Palaces of *Rome* and *Florence*. He has given undoubted Proofs of his Capacity in the new Church of the *Fathers of the Oratory* at *Rome*, in the *Palaces* of *Barberini* and *Pamphilio*, and in other Places.

There was nothing ill in his *Colouring*, especially his *Carnations*, which would have been better, had they been more vary'd, and more *Study'd*. As for his *Local Colours* he never went out of the *Roman School*, but in giving them a Union among themselves, and that Agreement which the *Italians* call *Uagezza*. The Ornaments of his Works were admirable, his Landskips of a good *Gusto*, and he understood Painting in *Fresco* better than any one who went before him.

His Temper was mild, his Conversation agreeable, and his Manners sincere. He was Charitable, Officious, a good Friend, and spoke well of every Body. He was so Laborious, that the Gout, with which he was very much troubled, could not hinder his Painting; but his *Sedentary* Life, and too much Application to his Business, encreas'd the Distemper so far, that it kill'd him in the 60th Year of his Age, *Anno* 1669.

(179)

AN
ABRIDGMENT
OF THE
LIVES
OF THE
VENETIAN
PAINTERS.
BOOK IV.

GIACOMO BELLINO

OF *Venice*, was Disciple of *Gentile Fab-
briano*, and Competitor with that *Dome-
nico*, who was assassinated by *Andrea del Ca-
stagno*. He is not so famous by his Works, as
by the good Education which he gave to his two

N 2

Sons

Sons *Gentile* and *Giovanni Bellino*, who were the Founders of the *Venetian School*. He dy'd about the Year 1470.

GENTILE BELLINO

Of *Venice*, Eldest Son of *Giacomo*, of whom we have been speaking, was the most skilful of all the *Venetian Painters*, his Contemporaries. *Gentile* Painted the Hall of the *Great Council*, and did some other Pieces at *Venice*, most part of them in *Distemper*, for Painting in Oil was not then much in use. *Mahomet II.* Emperor of the *Turks*, having seen one of his Pictures, mightily admir'd it, and desir'd to entertain the Author in his Service. He wrote to the Senate for him, and they accordingly sent him to *Constantinople*, where *Gentile* was very well receiv'd by the *Grand Signior*. He painted several things for his Highness, which were extreamly lik'd, especially his *Portraits*; and as the *Turks* have a great Veneration for *St. John Baptist*, *Gentile* painted the *Decollation*, and shew'd it to the Emperor to have his Approbation of it: But the *Grand Signior* found fault that the Skin of the Neck, which was separated from the Body, was too high, and to convince him that his Criticism was just, he order'd a Slave to be brought to him, and Commanded his Head to be immediately struck off in the Presence of *Bellino*, that he might see, that presently after the Head is separated from the Body, the Skin of the Neck shrinks back. The Painter was so frighted at this Demonstration, that he could not be at rest while he was at *Constantinople*, wherefore In-
venting

venting some Excuse, he desir'd leave to return Home, which the Emperor granted. The *Grand Signior* made him several Noble Presents, put a Gold Chain about his Neck, wrote recommendatory Letters to the Senate in his Favour, and on this account he had the Order of St. Mark conferr'd on him with a considerable Pension for Life. He dy'd at Fourscore Years of Age, Anno 1501.

GIOVANNI BELLINO,

Gentile's Brother and Disciple, laid the Foundation of the *Venetian* School by the use of Oil, and the Care he took to Paint every thing after Nature. There are several of his Pieces to be seen at *Venice*: His last Work was a *Bacchanal* for *Alphonso*, I. Duke of *Ferrara*; but dying before he had finish'd it, *Titian* did it for him, and added a fine *Landskip* to it. As skillful as this his Disciple was, he had such a respect for his Master, that to give him all the Glory of the Picture, he wrote on it these Words:

JOHANNES BELLINUS MCCCCCXIV.

Giorgione was his Disciple at the same time with *Titian*. *Bellino* dy'd in the Year 1512. Aged 90 Years. His and his Brother's Portraits are in the King's Cabinet.

Reflections on the Works of GIO- VANNI BELLINO.

Giovanni and *Gentile Bellino* had an ill *Gusto* in *Designing*, and painted very drily; but *Giovanni* having learnt the secret of Painting in *Oyl*, manag'd his Pencil with more softness, and tho' there appears a great deal of dryness in his Productions, yet he did better than his Predecessors of his Profession, and deserv'd to be distinguish'd from them, not only because he transmitted freely to the Painters that succeeded him, the use of Oil in Painting, but also because he was the first who endeavour'd to join Union to the Vivacity of Colours, the latter being till his time the greatest part of the Merit of the *Venetian* Painters; but in *Giovanni's* we see at once a Propriety of Colours, and the beginning of an Harmony, which was enough to rouse the Talent of *Giorgione* so famous for his *Colouring*.

The wonderful Progress of this Disciple, as well as *Titian*, open'd even the Eyes of their Master: For *Bellino's Manner*, in his first Pieces, was too dry, and that of his latter Pictures is good enough, both for *Design* and *Colouring*, for which they are admitted into the Cabinets of the Curious; and there are some at *Vienna*, among the Emperor's Collections, which have something of the boldness of *Giorgione's Lights* and *Colouring*.

The *Gusto* of *Bellino's Designs*, is a little *Gothic*: His *Attitudes* are not well chosen, but the *Airs* of his Heads are Noble.

There

There are no lively Expressions in his Pieces, and the Subjects of which he treated, being, for the most part, *Madonna's*, gave him no occasion for them. However, he did his utmost to Copy Nature exactly, and finish'd his Pictures so servilely, that he had not time to apply himself to give them a great *Character*.

The D O S S O's

Of *Ferrara*, made themselves famous by the good *Gusto* of their Colouring, and especially by their *Landskips*, which are very Fine. *Alphonso*, Duke of *Ferrara*, employ'd them very much, and honour'd them with his Favour. They were not so happy in the Court of *Francesco Maria*, Duke of *Urbino*, who set them to Work in *Fresco* in the New Palace, which the Architect *Genga* had built for him, but that Prince not being satisfy'd with their Painting, destroy'd it. 'Tis true it deserv'd the least Commendation of all their Productions, whatever Care they took about it, so certain it is, that let a Man be at never so much pains in the Execution of his Work, he shall not succeed, if the first Conception of it was bad. They kept up their Reputation, notwithstanding this Disgrace, and produc'd several beautiful Pieces. The Elder of them being grown old, and his Eyes bad, was not fit for Business, wherefore the Duke of *Ferrara* allow'd him a Pension for his Subsistence. He dy'd at a great Age, and his younger Brother, whose Name was *Battista*, surviving him, perform'd many good Pieces after the Death of his Elder Brother.

GIORGIONE

So call'd by reason of his Courage, and Noble Aspect, was born at *Castel-Franco*, in *Trevisano*, a Province in the State of *Venice*, Anno 1478. and tho' he was but of indifferent Parentage, yet he had a great Soul. He was Gallant, lov'd Musick, had an agreeable Voice, and play'd well on several Instruments. At first he apply'd himself industriously to *Design* the Works of *Leonardo da Vinci* and then plac'd himself with *Giovanni Bellino* to learn to Paint. But his *Genius* having form'd a *Gusto* superior to that of his Master *Giovanni*, he cultivated it by the Sight and Study of Nature, whom he afterwards faithfully imitated in all his Productions. *Titian* was extreamly pleas'd with his bold and terrible *Gusto*, and intending to make his advantage of it, frequently visited him, under pretence of keeping up the Friendship they had Contracted at their Master *Bellino's*. But *Giorgione* being jealous of the *New Manner* he had found out, contriv'd an excuse to forbid *Titian* his House as handsomly as he cou'd; upon which *Titian* became his Rival in his Art, and was so careful to Copy the Life exactly, that by his care and Reflections he excell'd *Giorgione*, in discovering the Delicacies of Nature: However, *Giorgione* was still in Reputation for a *Gusto*, to which no body had hitherto arriv'd. The most part of his Performances are at *Venice*, and having painted very much in *Fresco*, and not living long enough to do many other Pictures, his Cabinet-Pieces are extreamly rare. He dy'd in the Year 1511. when he was scarce Thirty two Years of Age.

Re-

Reflections on the Works of *GIORGIONE.*

Giorgione being but Thirty two Years old when he dy'd, and having done few *Grand* Compositions, one cannot well judge of the Greatness of his *Genius*. The best of his Performances is at *Venice*, on the Front of the House wherein the *German* Merchants have their Meetings, on that side which looks towards the *Grand Canal*. He did this Piece of Painting in Competition with *Titian*, who painted another side of that Building: But both of these two Pieces being almost entirely ruin'd by Age, 'tis difficult to make a Right Judgment of them, or of *Giorgione's* Talent by that Performance, so we must rest satisfy'd with a few *Easel-Pieces*, and some *Portraits* that he drew. Every Man Painting himself in what kind of Picture soever he employs his Pencil about, we may perceive by those of *Giorgione*, that he had a facility of Understanding, and a vivacity of Imagination.

His *Gusto* of *Design* is delicate, and has something in it like the *Roman* School, tho' 'tis not so much express'd as is necessary for the Perfection of his Art, he always being more careful to give a *roundness* to his Figures, than to make 'em Correct.

His *Gusto* was Grand, *Picquant*, and his Hand Easy. He was the first who found out the admirable effects of *Strong Lights* and *Shadows*, and made use of bold Colours; and 'tis a matter of Wonder to consider how, all of a sudden, he
soar'd

soar'd from the Low *Manner* of *Bellino's Colouring*, to the supream height to which he rais'd *Colours* in his Art, by joining an extream force with an extream Sweetness.

He understood the *Claro Oscuro* very well, and the Harmony, of the *Tout Ensemble*, or the whole together of a Picture. For his *Carnations* he us'd four Capital *Colours* only, the Judicious mixture of which made all the difference of Ages and Sexes in his Pieces. But in these four *Colours* we ought not to Comprehend neither the white which serves instead of Light, nor the black, which is the Privation of it.

It appears by his Works, that the Principles of the *Art* which he had found out, were simple, that he was perfect Master of them, and that his greatest Artifice was to shew the value of Things by Comparison.

The *Gust* of his *Landships* is exquisite, both for the *Colours* and the *Oppositions*, and besides giving a Force to his *Colours*, unknown before his Time, he had a way to keep them fresh, especially his Greens. *Titian* observing to what degree of Elevation *Giorgione* had carry'd his Art, thought he had past beyond the bounds of *Truth*, and tho' he Imitated, in some things, the boldness of his *Colouring*, yet, as one may say, he tam'd the fierceness of his *Colours*, which were too Salvage. He temper'd them by the variety of *Tints*, to the end that he might render his Objects the more Natural, and the more palpable: But notwithstanding all his efforts to excel his Rival, *Giorgione* still maintain'd his Post, of which no body has hitherto been able to dispossess him, and 'tis certain, that if *Titian* has
made

made several Painters *Good Colourists*, *Giorgione* first shew'd them the way to be so.

TITIANO VECELLI

Was born at *Cadore*, in *Friuli* a Province in the State of *Venice*, Anno 1477. He was of Noble Extraction, being descended from the Ancient Family of the *Vecelli*. At about Ten Years Old his Parents sent him to one of his Uncles that liv'd at *Venice*, who taking notice of his Inclination to Painting, put him to *Giovanni Bellino*. He study'd mostly after Nature, whom he copy'd servilely, without adding to her, or taking from her: But in the Year 1507. observing the great effect of *Giorgione's* Works, he follow'd his *Manner* so far, that without making Lines, he imitated the living *Beauties* of Nature, whom he lookt on with other Eyes than before, and study'd her with extraordinary Application: Yet this did not hinder his *Designing* carefully at other times, by which he also became an able *Designer*.

Giorgione perceiving what Progress *Titian* had made in his Profession, by following his *Manner*, broke off all Correspondence with him, and ever after they were Profets'd Rivals: Their Jealousy of each other lasted till Death took off *Giorgione* at Thirty two Years of Age, and left the Stage clear to *Titian*. In his Eight and Twentieth Year he publish'd his Print of the *Triumph of Faith* in Wood, wherein are represented the *Patriarch's*, the *Prophets*, the *Apostles*, the *Evangelists* and *Martyrs*. This Piece gave vast hopes of him, and 'twas said upon it, that if he had seen the *Antiquities*, he wou'd have surpast *Raphael* and *Michael Angelo*. He

He painted a Portico at *Vicenza* in *Fresco*, representing the History of *Solomon*. He painted also the Palace of *Grimani* at *Venice*, and some passages of the Story of *St. Anthony* at *Padua*. The three *Bacchanals*, which are in the Custody of Cardinal *Aldobrandino*, were drawn for the Duke of *Ferrara*. She of the three *Bacchanals*, that has a Naked Woman asleep near her on the forepart of the Picture, was begun by *Giovanni Bellino*. When *Titian* painted these three *Bacchanals*, his Mistress *Violenta* serv'd him for a Model. Besides this he drew the Portraits of the Duke *Alphonso*, and his Dutcheſs, which were Grav'd by *Giles Sadeler*.

In the year 1546. Cardinal *Farnese* sent for him to *Rome*, to draw the Pope's Picture. He made some other Pictures and Pieces of Painting, which were admir'd by *Michael Angelo*, and *Vasari*, who ſays he pity'd the *Venetian* Painters, in that they minded *Deſigning* no more than they did. *Titian* perform'd a great number of Pieces, both Publick and Private, as well in Oil as in *Fresco*; besides an innumerable Quantity of Portraits. He drew the Emperor *Charles V.*'s Picture three times; and that Monarch us'd to ſay on this occasion, *That he had thrice been made Immortal by the Hands of Titian*. To Reward him, he Knighted him, Created him a Count Palatine, and assign'd him a conſiderable Penſion. *Henry III.* coming from *Poland* to *France*, cou'd not go thro' *Venice*, without viſiting *Titian*; and all the Poets of his time Sung his Praiſes. His *Eaſel-Pieces* are ſcatter'd up and down throughout *Europe*. The fineſt of them are at *Venice*, in *France* and *Spain*. There never was a Painter who liv'd ſo long as *Titian*, nor ſo eaſily and happily, excepting

cepting only his Jealousy of *Pordenone*, which nevertheless turn'd to his advantage. He was universally belov'd and esteem'd, and full of Years, Honours and Wealth. He dy'd at last of the Plague, *Anno 1576*. being Fourscore and Nineteen Years of Age.

He had a great many Disciples; the chief of 'em were his Brother *Francesco Vecelli*, his Son *Horatio Vecelli*, *Tintoret*, and other *Venetians*; besides whom he had three *Flemish* Disciples, that he valu'd, viz. *John Calcar*, *Diteric Barent*, and *Lambert Zusstrus*, who all dy'd young.

Reflections on the Works of *TITIAN*.

Tho' *Titian's* Genius was not *Brilliant* and *Lof-ty*, 'twas however, *Fruitful* enough to treat of great Subjects of all kinds. There never was a more Universal Painter, nor one who knew better how to give each Object its true Character. He was bred up in the School of *Giovanni Bellino*, where his Education, his frequenting *Giorgione's* Company, his resolute Study of Nature for ten Years together; and above all, the solidity of his Understanding and Reflections, discover'd to him the Mysteries of his Art, and made him penetrate farther than any other Painter, into the Effence of Painting. If *Giorgione* shew'd him the End that he ought to Aim at, he laid the way to it on a solid *Basis*, wherein all that have follow'd him, have acquir'd esteem, and are indebted to him for their Science and Reputation. Had there never been a *Titian*, there had never been

been a *Bassan*, a *Tintoret*, a *Paolo Veronese*, nor abundance of Painters, who have giv'n Glorious Marks of their Capacity, in all parts of Christendom.

Yet, tho' *Titian* was very faithful in his Imitation of Nature, he wanted Fidelity in his Representations of History, having hardly done any thing of that kind, wherein he has not committed some fault or other.

There is not, 'tis true, much Fire in his Dispositions, yet they are well fill'd and very regular. He was very Exact in giving those *Attitudes* to his Figures, which might shew the most beautiful parts of the Body.

He was so careful to have the *whole together* of his Pieces judiciously concerted, that he often repeated them, to save himself the Trouble of thinking again. Thus there are several *Magdalen*s of his, several *Venus*'s and *Adonis*'s, wherein he has only chang'd the *Ground*, to have it believ'd that they were all Originals. We may suppose, that he was helpt sometimes by his Disciples, especially the three *Flamands*, who were Excellent Painters, and of whom *Dieric Barent* was his Favourite. After these Disciples had done their best to make their Copies like the Originals, and their Master had touch'd them over again with fresh Views, why shou'd not they be valu'd as much, as if they had been all of *Titian*'s Hand? and why are not the Copies as Estimable as the Originals? *Titian* form'd his *Gust* of Designing after Nature. He did, as *Polycletus* of old, search after what was Fine in her; and he succeeded in Women and Children. He Design'd them with a delicate *Gusto*. He Imprinted on them a Noble Air, accompany'd with a cer-

certain pleasing negligence of the Head-dresses, the *Draperies* and Ornaments of Habits, that are wholly peculiar to him. He was not so happy in the Figures of Men, which he did not always *Design* with Correctness or Elegance. However, in this he did like *Michael Angelo*. He propos'd in his *Gust* of Designing them, to imitate Nature in her greatest Vigour, and made the *Muscelling* strong, to give the greater Character to his Figures. The difference between him and *Michael Angelo*, is, the latter was more profound in his *Designs*, and mingled a sensible Expression of the Muscles, with a *Gust* of the *Antique*, whereas *Titian* neglected the *Antique*, and in his Works, rather increas'd than diminish'd the tenderness of Nature, whom he only imitated.

There's no exaggeration in his *Attitudes*; they are Simple and Natural; and in his *Heads*, he seems to busy himself rather in a faithful Imitation of exterior Nature, if I may be allow'd the Phrase, than in a lively Expression of the Passions.

His *Draperies* are sometimes mean, and savour of a little *Gusto*; and if he has imitated the *Stuffs* perfectly, he has often dispos'd of them ill. The Folds seem rather to fall by chance than to be set by a good Order and a good Principle of Art. All the Painters allow, that none of their Profession ever came near *Titian* for *Landskips*: His Figures are compos'd of few Objects, but those are admirably well chosen. The forms of his Trees are vary'd, their touches light, mellow, and without *Manner*. But he carefully observes in all his *Landskips*, to shew some extraordinary effect of Nature, which moves one by its sensibleness, singularity and truth. His Colouring

louring in all parts of it is wonderful ; and tho' he is not quite so Bold in it as *Giorgione*, he is more exact and more delicate. He was very faithful in his *Local* Colours, and plac'd them always so, as to raise the Merit of one Object, by comparing it with another ; and thus he, in some measure, by the force of his Art, supply'd the defect of Colours, which of themselves cannot answer to all the effects of Nature. The truth that is to be found in his *Local* Colours is so great, that they leave no Idea of the Colours which are on the *Pallet*, and when we look on his Pieces, we ought not to say his *Carnations* are made of such and such Colours, but rather that they are really Flesh, and that his *Draperies* are the real *Stuff*: So nicely does every thing maintain its Character, and not one of the Colours in the Composition of them all, is to be distinguish'd from the other.

We cannot deny, but that *Titian* understood the *Claro Oscuro*, and when he did not shew it by *Groupes* of *Light* and *Shadows*, he did it sufficiently by the nature of the Colours of his *Draperies*, and the distribution of his Objects, whose natural Colour always agreed with the place where it was laid ; whether forward or backward, or where-ever he thought it most advantageous to place it.

His oppositions are at once *Bold* and *Sweet*, and he learnt of Nature the Harmony of his Colours, rather than from the Participation of the *Claro*, and the Brown as *Paolo Veronese* did.

He finish'd his Pieces extreamly, and had no very particular Manner in the managing of his Pencil, because his Studies, and the care he took to temper one Colour by another, took away the ap-

appearance of a Free Hand, tho' his Hand was really Free. 'Tis certain the sensible Marks of that freedom have their Merit; They are Gay and Pleasant to the Sight, when they are the result of a refin'd *Habit*, and a warm Imagination. But there are in *Titian's* Works such lively Touches, so agreeable to the Character of the Objects, that they flatter the Taste of the true Criticks, much more than the sensible strokes of a Bold Hand.

Titian had in his time four *Manners*; the first that of *Giovanni Bellino*, his Master; the second that of *Giorgione*, his Competitor; a third, which was very much study'd, and was properly his own; and a fourth, which degenerated into a *Habit*, and was always Solid. His first *Manner* was a little *Dry*, his second very *Bold*, as is to be seen by his Picture of *St. Mark*, which is at *Venice* in the *Vestry* of the *La Salute*; by that of the *Five Saints* in *St. Nicholas's Church*, and by others. His third *Manner* consisted in a just and beautiful imitation of Nature, and was very much labour'd by his exactness in touching his Pieces over again here and there, sometimes with *Virgin Tints*, in the Lights, and sometimes with glazing in the Shadows. His *Manner*, on account of these things, as trivial as they are, seem'd the less free, but 'twas the more strong, and the more finish'd.

The fourth was a free *Manner*, which he practis'd towards the latter part of his Life, either not being able to fatigue himself so much as he could before, or believing he knew a way how to spare himself the trouble, and do as well without it. Of this last *Manner* are his Pictures of the *Annuntiation*, and the *Transfiguration*, which

are at *San Salvador* ; the *St. James* of *San Lio*, the *St. Laurence* at the *Jesuits* Church, the *St. Jerome* of *Santa Maria Nova*, the *Pentecost* of *La Salute*, and several others. There are Fifty Pictures to be seen in publick at *Venice*, in which *Titian* has shewn all the Manners I have spoken of.

To conclude, if the Painters of the *Roman* School surpass *Titian* in Vivacity of Genius, in *Grand Compositions*, and in a *Gusto* of Design, nobody will dispute with him the Excellence of *Colouring* ; and he has been always in that part of Painting a Guide to all true Painters.

FRANCESCO VECELLI, *Titian's* Brother.

Was at first a Soldier in the *Italian* Wars, but Peace being restor'd to *Italy*, he went to his Brother *Titian* at *Venice*, where, applying himself to *Painting*, he became so great a Master of *Design*, that *Titian* grew jealous of him, and fearing he might in time ecclypse his Reputation, he set him against his Profession, and put him upon taking up another. He fell to making of Ebony Cabinets, adorn'd with Figures and Architecture, which, however, did not hinder his Painting a *Portrait* now and then for a Friend. His first Pictures, and those which allarm'd his Brother *Titian*, are of *Giorgione's Gusto*, and pass for his, even with several Men of Sense.

HORATIO VECELLI

Titian's Son, Painted Portraits after his Father's Manner. He did very little, being more taken up with Chymistry than Painting. He dy'd of the Plague in the flower of his Age, and in the same year with his Father, Anno 1576.

GIACOMO ROBUSTI,

Call'd

TINTORETTO,

Because a Dyer's Son. The quickness of his Wit was visible in his Youth, by his performances in Painting and Music; but Painting being what he took most Delight in, he resolv'd to apply himself wholly to it. *Michael Angelo* was his Guide for *Design*, and he learnt Colouring of *Titian*. He did not lose his time while he was with his Master, for he penetrated so far into *Titian's* Principles, that he rais'd his jealousy. His Disciple perceiv'd it and left him. He got a particular Manner by his continual Exercise in his Profession, which had very much of *Michael Angelo's* Gust of *Designing*, and *Titian's* way of Colouring. *Tintoretto* continuing, with a great deal of warmth and application, the Study and Exercise of Painting, became as it were a Prodigy in his Art, as well for his extraordinary Thoughts as for his good *Tast*, and for dispatch in his Business.

He did his Pieces so fast, and solicited Work so much, that there was little for any one else to do. He work'd very cheap, taking what was giv'n him for Pictures, without making words about the Price. By this means *Venice* was fill'd with his Productions; and as there are some among them, which must needs be in so great a number, that are but indifferent, there are also others that are excellent. His Pieces are finish'd or unfinish'd, according to the price that he had for them. The fine *Crucifix* of his, which is in the Chamber of the School of *St. Roque*, was made on this occasion. The *Brotherhood* of *St. Roque* being willing to have a *Crucifix* of the best Master's Hand, *Gioseppe Salviati*, *Frederico Zuccherò*, *Paolo Veronese*, and *Tintoretto*, were each to give them a *Design* in concurrence. A day was appointed by the *Brotherhood* for receiving these *Designs*; but *Tintoretto*, instead of a *Design* brought the Picture quite done, and very frankly hung it up in the place where it was to hang. 'Twas to no purpose, for the other Painters to complain of this, or to say they were not requir'd to bring a Picture but a *Design*. The Picture was in its place, and there was no more for them to do but to be satisfied with it. The *Brotherhood* of *St. Roque* were willing to have a Piece of another *Manner* than that of *Tintoretto's*, and told him, if he did not take it down, they would never pay him for it. Very well, reply'd *Tintoretto*, then I Present it to you; so the Picture hangs there to this day. 'Tis a wonder that *Tintoret*, who work'd so hard shou'd live so long as fourscore and two Years, for he was of that Age when he dy'd, *Anno 1594*. The Distemper which at last carry'd him to his Grave, was a pain in his Stomach, occasion'd by

by his over-great Application to his Business. He was bury'd in the Church of *La Madonna del Horto* at *Venice*.

Reflections on the Works of TINTORETTO..

None of the *Venetian* Painters can be compar'd to *Tintoretto*, for fruitfulness and facility of Genius. He had Penetration enough to comprehend all *Titian's* Principles, which he practis'd industriously, but had too much Fire to do it exactly : From the inequality of his Mind came the inequality of his Productions, upon which *Hannibal Carrach* writing to his Brother *Lodovico* at *Venice*, says of *Tintoret*, that he is sometimes equal to *Titian*, and at other times inferiour even to himself.

Out of love to his Profession, he study'd every thing that could help to make him a Master of it. His carefulness to Design after the best things, and particularly *Michael Angelo's* Works, taught him a good *Gusto* of *Designing*, but through the vivacity of his Imagination, he is often incorrect. His *Attitudes* are almost all *Contrasted* to excess, and sometimes extravagant; those of his Women excepted, whose *Attitudes* he always painted Graceful.

In the Disposition of his Figures, he rather minded to give motion to every thing, than to follow Nature and Verisimilitude, which he on certain occasions practis'd with success. His Subjects are for the most part well enough Characteriz'd. His Heads are Design'd with a great

Gusto, but his Expressions are seldom Fine and *Picquant*.

He understood the necessity of the *Claro Oscuro*, which he usually perform'd by great gleams of *Lights* and *Shadows*, that disentangl'd themselves by opposing one another, the cause of which is suppos'd to be out of the Picture. This is a great help in Grand Compositions, provided the Transition of the Opposites are manag'd with understanding, and their Extremities are sharp.

His *Local Colours* are good, and his *Carnations*, in his best Pieces, come up very near to *Titian's*: In my Opinion, they are of a better Character than those of *Paolo Veronese*, I mean more true and more sanguine.

He drew abundance of Pictures of different Merit, according to the Time he spent about them, or the Money he receiv'd for them. The best of them do not fall very short of *Titian's*. His *Pencilling* is very firm and very vigorous, his Work easy, and his Touches lively. In a word, *Tintoretto* is a Pattern for those young Painters, who wou'd have a good *Gust* of Colouring, and an *Expeditious Manner*.

MARIA TINTORETTA, *Tintoret's Daughter.*

Was taught to Paint by her Father, and drew a great number of Portraits, both of Men and Women. She delighted in Musick, and play'd well on several Instruments. Her Father marry'd her to a *German*, yet he lov'd her so tenderly,

derly, that he would not let her leave his House, but had the affliction to lose her in the thirtieth year of her Age, when she died, *Anno 1590.*

PAOLO CAGLIARI VERONESE,

Was born at *Verona* in 1537. *Gabriel Cagliari*, a Sculptor, was his Father, and *Antonio Baidile* his Unkle, his Master, whose Manner was not bad. He drew his first Pieces at *Mantua*, and some other Cities of *Italy*, but meeting with more employment at *Venice*, he settled there.

He study'd and imitated Nature very much, and did what he cou'd to regard her with the Eyes of *Titian*.

As he knew where to have Patterns for his Carnations when he wanted them, so he had Stuffs of different sorts which he made use of on occasion. Most of his Publick Pieces were painted in concurrence with *Tintoret*, and the Critics were divided in their Opinion of the Excellence of these two Masters Productions: However, 'twas always allow'd, that there was more Force in *Tintoretto's*, and more Grace and Magnificence in *Paolo Veronese's*. His Pictures are to be seen all over *Europe*, there being a vast quantity of them.

There is scarce a Church in *Venice* which has not some Piece or other of his. But the Main Proofs of his Capacity are in *St. Mark's Palace* at *St. George's*, and at *St. Sebastian's*.

The Senate sending *Geronimo Grimani*, Procurator of *St. Mark*, to *Rome*, to be their Ambassador

in his Holiness's Court, *Paolo* waited on him thither, but did not stay long there, having left several Pictures at *Venice* unfinish'd.

He was an Honest, Pious, Civil, Friendly Man, faithful to his Word, and careful in the Education of his Children; Magnificent in his *Mien*, and his *Dress*, and tho' he had got a great deal of Money, his only Ambition was to be Master of his Art. *Titian* lov'd and esteem'd him very much. *Philip II.* King of *Spain*, sent for him to Paint the *Escorial*, but *Paolo* excus'd himself on account of his Employment in the Palace of *St. Mark*, and *Frederico Zuccherò* was sent to *Spain* in his Place.

He had a great *Idea* of his Profession; he us'd to say 'twas a Gift from Heaven, that to judge of it well, a Man ought to understand abundance of things; that no Painter wou'd ever do any thing perfectly, if he had not Nature present before him; that none but Master's Pictures shou'd be plac'd in Churches, because Admiration only excites Devotion; and that the Sovereign Quality of a true Painter is Probity and Integrity of Manners. He dy'd of a Fever at 58 Years Old, *Anno 1588*. His Tomb and Statue in Brass are in the Church of *St. Sebastian*.

Reflections on the Works of PAOLO VERONESE.

Let a Painter's *Genius* be never so fine, and his Vein never so abounding; let him Execute his Thoughts with never so much facility, if he does not seriously consider the Subject he is to treat of,

of, and warm his fancy by reading good Authors, he will often produce trivial things, and sometimes even such as are Impertinent. *Paolo Veronese* is a lively instance of this Assertion: He had a Marvellous Talent, he work'd easily, and his *Genius* was sufficient to have produc'd rare things if it had been seconded by Care. He did an infinity of Pieces, and according to the Places or Persons for which he Work'd, he the more or the less study'd his Compositions. St. *Mark's* Palace at *Venice*, the High Altars of the principal Churches, and some Noble-Men's Houses, preserve still what he did that was most Fine. But for the Altars of the Common Churches, and the Pieces he did for private Persons who were fond of having something of his in their Houses, instead of being careful to maintain his Reputation, by taking the necessary pains about them, one wou'd think he minded only to get them out of his Hands as soon as possible, by which means his Inventions are sometimes flat, and sometimes Ingenious.

He had a particular Talent for Grand Compositions. He perform'd them agreeably, and gave them Spirit, Truth and Motion: Whatever his Imagination furnish'd him with, that was grand, he brought it into his Performances, as also, every thing he could think of surprizing, new and extraordinary: In short, he was more studious to adorn the Scene of his Picture, than to render it agreeable to Times, Customs and Places. He often introduc'd Architecture, which was Painted by his Brother *Benédetto*, and the Magnificence of these Buildings gave a Grandeur to his Works.

He does not shew any great intelligence of the *Claro Oscuro* in his Dispositions. He did not understand it as a principle of his Art, and succeeded well or ill in it, according to the different Motions of his *Genius*. The same thing might be said of his *Attitudes*, which are, for the most part, ill chosen.

Nevertheless there's a great deal of Fire and Tumult in his *Grand Compositions*; but to examine them nearly we shall find little Delicacy in his Expressions, either of the Subject in general, or of the Passions in particular, and 'tis rare to see any thing very moving in his Productions. He had the Common fault of all the *Venetian* Painters, who wasted their time and Application in imitating the Exterior part of Nature. His *Draperies* are all Modern, and according to the fashions in Vogue in his Time, or else according to the *Modes* he saw in the Eastern People, of whom there are great Numbers always at *Venice*, and of whom he made use for the Airs of some of his Heads, as well as for the Dresses. His *Draperies* are generally of different sorts of Stuffs, and the Folds large and regular, and, indeed, they are a good part of the Beauty of *Paolo Veronese's* Pictures. He was so careful to imitate the *Stuffs* from the natural Cloath, Silk or Linnen, that he acquir'd such a Habitude in his *Draperies*, as wou'd make one believe he drew all of them after the real Stuffs.

Tho' he lik'd *Parmegiano's* Designing, and endeavour'd to fall into the same Manner, his own is of an ill *Gusto*, excepting that of his *Heads* only, whose Airs are sometimes Great, Noble and Graceful. His Figures look well enough together under their Cloaths, but the *Outlines* of the

the Naked have little *Gusto* or Correctness, especially those of the Feet; yet he seems to be careful to *Design* Women elegantly, according to his Idea of beautiful Nature, for as to the *Antique* he never knew any thing of it.

I never saw any considerable *Landskips* of *Paolo Veronese*. He has painted the Heavens in some of his *Grand Compositions*, and has done them admirably well, but his *Distances*, and his Earth, have an Air of *Distemper*.

He did not at all comprehend the Art of the *Claro Oscuro*, and if 'tis sometimes to be found in his Pictures, 'tis the happy effect of his *Genius*, and not the Product of any Principle; but as for the Local Colours he understood them well, and made them valuable by the Comparison of one Object with another. Tho' his Inclination led him to a loose and lightsom Manner, tho' he often made use of strong and dark Colours, and his Carnations are Natural, they are, however, neither so fresh as *Titian's*, nor so vigorous and sanguine as *Tintoretto's*, and it seems to me that a great many of them have a Tincture of the *Lead*: Yet, notwithstanding all this, there is in general a Harmony in his Colouring, chiefly in his *Draperies*, which are *Brilliant*, *Diversify'd*, and *Magnificent*. The Harmony of his Colours proceeds commonly from Glazing and broken Colours which he made use of, and which imparting their mutual influence one to the other, infallibly produces Union, yet there are some Pictures which are said to be his, wherein the Colours are rough and unharmonious, but I won't warrant that all the Pieces which are attributed to *Paolo Veronese* are really his, for he had a Brother and a Son who imitated his Stile.

We

We see every where in his Works a great Capacity. His Execution is firm, his *Pencilling* light. and his Reputation, in several parts of his Art, sufficient to maintain his Rank among the first Order of Painters.

I must not omit to relate here, that his Picture of the Marriage at *Canaa*, in the Church of *St. Giorgio Maggiore* at *Venice* is to be distinguish'd from his other Works, for 'tis not only the Triumph of *Paolo Veronese*, but it wants very little of being the Triumph of Painting it self.

BENEDETTO CAGLIARI, A Painter and Sculptor,

Was *Paolo Veronese's* Brother, and help'd him considerably in his Works, for he was very Laborious. His Stile in Painting was like his Brother's, and being not Ambitious of Fame, his Productions are confounded with *Paolo's*. He dy'd at Threescore Years old, *Anno 1598*.

CAROLO and GABRIELE CAGLIARI

Were *Paolo Veronese's* Sons: The Elder had a very fine *Genius* for Painting, and at 18 Years of Age had done some rare Pieces. 'Tis thought he wou'd have excell'd his Father had he liv'd, but being of a tender Constitution, and applying himself to his Profession with too much intentness, he contracted an Impostume in his Breast, and dy'd of it in his Twenty Sixth Year, *Anno 1596*. His Brother *Gabriel* exercis'd himself in Painting, but having no extraordinary Talent, he

he quitted the Profession of a Painter, and turn'd Merchant: However, in the Intervals of his Business, he made a considerable Number of *Portraits*. He dy'd of the Plague, *Anno 1631*, Aged 61 Years.

GIOVANNI ANTONIO REGILLO
da PORDENONE

Was born at *Pordenone* in *Friuli*, 20 Miles from *Udine*. He descended from the Ancient Family of the *Sacchi*, and his true Name was *Licinio*, but the Emperor having Knighted him, he took the opportunity to change his Name out of hatred to one of his Brothers, who would have assassinated him, for which reason he call'd himself *Regillo*. His Love of Painting was his only Master, and his *Genius*, together with his studying the Works of *Giorgione*, his Friend and Competitor, guided him to that Perfection in his Art to which he arriv'd. After he had learnt as much as he cou'd from *Giorgione's* Works, he, like him, set himself to imitate the beautiful effects of Nature, which joyn'd to the force of his *Genius*, and his Ambition to excel in his Profession, render'd him one of the most Celebrated Painters in the World.

He disputed the Superiority with *Titian*, and their Jealousy of each other was so great, that *Pordenone* fearing to be insulted by his Rival, was always upon his Guard, and when he Painted the Cloyster of *St. Stephen* in *Venice*, he work'd with a Sword by his side, and a Buckler ty'd about him, as was the Fashion of the *Bravo's* in his Time. He had a fruitful *Vein*, a good *Gust* of
Designing

Designing, and a *Manner of Colouring* not far inferior to *Titian's*. He produc'd several Pieces in *Fresco*. He work'd with facility, and gave a great Force to his Productions. His principal Publick Pieces are at *Venice*, *Udine*, *Mantua*, *Vicenza*, *Genoa*, and *Friuli*. He was sent for to *Ferrara* by Duke *Hercules II.* to Finish some Designs for *Tapistry*, which he had begun at *Venice*, but he was scarce arriv'd at that City, before he fell ill and dy'd, leaving this Work unfinish'd, which was the Travels of *Ulysses*. He was in his Fifty Sixth Year when he departed this Life : Some say he was poyson'd. The Duke of *Ferrara* was at the Charge of his Funeral, which was Pompous and Magnificent. He had a Nephew of his own Name, *Pordenone*, who was his Disciple, and another Disciple, *Pomponio Amalteo*, who marry'd his Daughter.

G I R O L A M O M U T I A N O ,

A Native of *Brescia* in *Lombardy*, study'd some time under the Disciple of *Romanani*, whom he left to apply himself to *Titian's* Manner, but endeavouring to strengthen his Knowledge of *Design*, he went to *Rome*, and work'd with *Taddeo Zucchero*. He there *Design'd* much after the *Antique*, and good Pictures, and made a considerable Number of Portraits. He finish'd the Designs of the *Basso Relievo's* of *Trajan's* Column, which *Julio Romano* began. He had them grav'd, and *Ciaconius* assisted him in it. Pope *Gregory XIII.* employ'd him, and 'twas out of Favour to him, that his Holiness founded the Academy
of

of St. Luke at Rome, which was confirm'd by a Brief of Pope Sixtus V.

Tho' Mutiano understood Historical Painting, he was more fond of *Landskips*, and was more a Master of them. His *Manner* had something of the *Flemish* in it, in the Touches of his Trees, which the *Italians* have not study'd so much as the *Flamands*, tho' they are very Ornamental in *Landskips*. He accompany'd the Trunks of his Trees with every thing which he thought wou'd render them agreeable. He commonly imitated the Chesnut Tree, and was wont to say, that no Trees were so proper to be painted. *Cornelius Cort Grav'd* after his *Designs* seven great *Landskips*, which are very fine. *Mutiano* dy'd in the Year 1590, Aged Sixty two Years. By his Will he left two Houses to St. Luke's Academy in Rome, and order'd, that if his Heirs dy'd without Issue, all his Estate should go to that Academy to build an Hospital for the benefit of such young Students as came to Rome, and wanted Relief.

GIACOMO PALMA

Call'd

PALMA VECCHIO,

The Old Palma, was born in the Territory of Bergamo in the Year 1548. In his Paintings he shew'd a great Strength of Colouring, and a good Gust of Designing, tho' he was born in Lombardy; yet having been Titian's Disciple, I thought it proper, rather to place him in the Venetian than
in

in the *Lombard School*. His *Manner* was so like his Master's, that the latter leaving a Descent from the Cross unfinish'd at his Death, *Palma* was chosen to put the last Hand to it, which he did out of respect to *Titian's* Memory, as he shew'd by the following words that are still to be read on the Picture.

*Quod Titianus inchoatum reliquit,
Palma reverenter perfecit,
Deoq; dicavit Opus.*

Among his Works which are shewn at *Venice*, the finest is the *St. Barbara* in the Church of *Santa Maria Formosa*. He dy'd in the Forty Eighth Year of his Age, *Anno 1596*. by which we may see he was not call'd old on account of his Age, but to distinguish him from *Palma* the younger his Nephew and *Tintoretto's* Disciple, whose Stile very much resembled that of his Master *Tintoret*. He painted a great many Pictures at *Venice*, and dy'd in the Year 1623.

*G I A C O M O da P O N T E,
da B A S S A N O,*

The Son of an indifferent Painter call'd *Francesco da Ponte*, who first liv'd at *Vicenza*, from whence he remov'd to *Bassano*, being charm'd with the Situation of the place where he settled, and was very careful to give his Son *Giacomo* a good Education. The Youth having learnt the Rudiments of Painting of his Father, went to *Venice*, and was *Bonifacio's* Disciple. Here he Copy'd *Titian* and *Parmegiano's* Works, after
which

which he return'd to *Bassano*, and follow'd the natural bent of his *Genius*, that inclin'd him to draw every thing after Nature, whom he had always before him in the Execution of his Pieces. Tho' he *Design'd* Figures very well, he particularly apply'd himself to the Imitation of *Beasts* and *Landskips*, because those things were more common, and more advantageous for Painting, in the place of his Abode, than others. Accordingly he succeeded in them to Perfection, especially in Subjects that treated of the Fields, and if there are not so much Nobleness and Elegancy as one cou'd wish in his History-Pieces, there is at least, a great deal of Force, Temper and Fidelity. His love of his Art, and his facility in his Performances, made him produce a vast quantity of Pictures which are dispers'd up and down throughout all *Europe*. He work'd commonly for Merchants, who exported his Pieces into several Countries. He dy'd in the Year 1592. at Four-score and Two Years Old, and left four Sons, *Francesco*, *Leandro*, *Giovanni Battista*, and *Giorlamo*.

FRANCESCO da BASSANO.

The Eldest settled at *Venice*, and excell'd his Brothers in his Profession. He was very thoughtful and his Melancholly was so great, that at last it craz'd him : He fancy'd often that Bailiffs were at his heels to Arrest him, and hearing some body knock at his Door when he had one of these mad freaks upon him, he thought they were come to take him, and therefore leap'd out of the Window to escape them as he imagin'd. By the fall his Brains

P

were

were beat out against the Pavement, and he dy'd in the Forty fourth Year of his Age, *Anno* 1594.

LEANDRO da BASSANO,

His Brother, follow'd his Father *Giacomo's* Manner, as well as *Francesco*, but he did not give so much force to his Pieces as his Elder Brother. He had an excellent Talent for *Face-Painting*, and made it his chiefest Business. He drew a *Portrait* of the *Doge, Marini Grimani*, for which he was Knighted. He lov'd to dress well, to live freely, and keep the best Company, but 'twas always running in his Head that some body or other wou'd Poyson him. 'Tis said, that all the four Brothers, Sons of *Giacomo da Ponte*, were subject to such fancies, their Mother being somewhat inclin'd to Madness. He dy'd at *Venice*, *Anno* 1623.

Giovanni Battista and *Girolamo*, the two other Brothers, employ'd themselves in copying their Father's Works: *Giovanni Battista* dy'd in the Year 1613. and *Girolamo*, who, from a Physician had turn'd Painter, in the Year 1627.

Reflections on the Works of the BASSANS.

Giacomo da Bassano, the Father of the four Brothers, is the only Person I shall speak of, because I look on his Sons but as his Copyists, for they imitated him in all their Pictures, and if they did any thing more, 'twas rather the effect

effect of their Memory, than of their Genius. In a word, if they had Merit, 'twas purely an Emanation from their Fathers

Giacomo da Bassano, was, without doubt, born with a Talent for Painting, for of all the Painters whose Productions I have seen, I never met with one who follow'd less their Masters *Manner*, than this *Giacomo*. He quitted it to give himself up intirely to Nature, who gave him what he had of Genius, and, in the place of his abode, the means for him to cultivate it. *Bassano* consider'd this Mistress of Arts, by the Characters which make her most sensible and most to be known. He study'd her with great application in particular Objects, and then compos'd Pictures of singular worth. If his Talent was not for the *Heroick* and *Historical* Kind, which require Dignity, he has treated his *Pastoral* Subjects well, and all such as was proportionable to his Genius; for of whatever *Manner* his Objects were, he knew how to dispose of them advantageously, by the good effect of the whole-Together, and if some particular things are ill adjusted and ill turn'd, he has at least render'd them like and probable. His *Designs* were not Noble or Elegant, neither did the most part of his Subjects require them to be so, but he was Correct in his way. His *Draperies* were dull, and there was more of Exercise than Truth in the Execution of them.

His *Local Colours* maintain'd their Character very well. His Carnations are very Fresh and very True. His Colours conform admirably well to those of Nature. His *Landskips* are of a good *Gusto*. His *Prospects* are well chosen. He shews a good Intelligence of the *Claro Oscuro*. His

Touches are lively, and the Colours of his *Distances* always True, but sometimes a little too Black in the nearest places, into which fault he fell by endeavouring to preserve the Character of his *Luminous* Objects. He has drawn a great many Night Pieces, and the custom he had acquir'd of making strong Shadows, perhaps contributed to the ill use he sometimes made of 'em in his Day-Pieces.

His Pencil is firm and steady, and guided with so much justness, that no man ever touch'd Animals so Artfully and Exactly. I don't know whether there are many of his Pieces in *France*, but I am sure those that I saw of his in the Churches of *Bassano*, have a *Freshness* and a *Brilliant*, that appear'd to me to be Extraordinary, and such as I have not seen elsewhere.

JULIO LICINIO,

Call'd

PORDENONE the Younger

Of *Venice*, was a Disciple of the Great *Pordenone*. His Unkle was a good Designer, and understood Painting in *Fresco* to Perfection. The Unkle's and the Nephew's Works are often confounded thro' the conformity of their Names. *Julio* was employ'd in several places. He painted the Front, of a House in *Ausburg*, in *Fresco*, wherein Monsieur *Chanterell* now lives. This Piece is very well preserv'd, and in honour of the Author's Memory, the Magistrates have plac'd this Inscription on it.

Julius

Julius Licinius Civis Venetus & Augustanus, hoc Edificium his Picturis Insignivit, hicceque ultimam manum Posuit, Anno 1561. That is to say—Julius Licinius, a Citizen of Venice and Ausburg, made this House Famous by this Painting, which he Finish'd in the Year 1561. He was contemporary with Bassano, and we know no more of him, neither Vasari nor Ridolfi having mention'd him, we suppose on account of the resemblance between his Name and Merit and his Unkles.

We shou'd have plac'd Giovanni d' Udine, of whom we have spoken, page 152. and Fra Bastiano del Piombo, p. 162. in the Venetian School, but the Lives of those two Painters have such relation to Raphael and Michael Angelo's, that we thought we could not reasonably seperate them.

A N
ABRIDGMENT
OF THE
LIVES
OF THE
LOMBARD
PAINTERS.

BOOK V.

ANTONIO *da* CORREGGIO,

SO Call'd from the place where he was born,
a Town in the Dukedom of *Modena*, Anno
1472. When Painting reviv'd in *Italy*, in the
days of *Cimabue*, its beginnings were but weak,
and it did not arrive at Perfection on a sudden ;
it

it reach'd it by degrees. The Disciples always added something to the Progress their Masters made in it before them, and there's nothing in this which does not commonly happen to all Arts. But we must here admire and respect a Genius, that against the ordinary course of Painting, without having seen *Rome*, the Antiquities or the Works of the most able Painters, without favour or protection, or going from Home for it, in the midst of Poverty, and without any other helps than the contemplation of Nature, and the affection he had for his Business, has produc'd Works of a sublime Kind, both for the Thoughts and the Execution. His Chief Pictures are at *Parma* and *Modena*, and his Cabinet-Pieces are very rare.

Raphael's Fame tempted him to go to *Rome*. He consider'd attentively the Pictures of that Great Painter, and after having look'd on them a long time, without breaking Silence, he said, *Anch' Io son Pittore, I am still a Painter*. Yet all the fine Pieces that he had made, cou'd not draw him out of the extream Misery he was in, his Family being very burthensom, and his Price small.

Going on a time to *Parma* to receive Fifty Crowns, he was paid in a sort of Copper-Money called *Quadrino's*. His joy that he had got it to carry home to his Wife, made him that he did not mind the weight of his Money, with which he loaded himself in the heat of the Summer, and being to lug it twelve miles on foot, the Burthen, the Walk, and the Weather, threw him into a Pleurisy, of which he died at Forty Years old, *Anno 1513*.

Reflections on the Works of C O R- R E G G I O.

We don't find that *Correggio* borrow'd any thing from other Men's Works, every Thing is new in his Pictures, his Conceptions, his Design, his Colouring, and his Pencil; and this Novelty has nothing in it but what is good. His Thoughts are Sublime, his Colouring Delicate and Natural, and his Pencil Easy and Delightful, as if it had been guided by the Hands of an Angel. His *Out-lines* are not Correct, but their *Gusto* is great. He found out certain natural and unaffected Graces for the Airs of his Heads, for his *Madonna's*, his Saints and little Children: Add to this, the Union that appears in his Works, and his Talent of moving the Heart by the delicacy of his Expressions, and we shall have no difficulty to believe, that the Knowledge which he had of his Art was a Gift of Heaven, rather than an effect of his Studies.

Francesco Francia, who ought to have been plac'd here, is put among the *Roman Painters*, Page 113. as also *Polidoro Caravaggio*, p. 138. *Parmegiano*, p. 145. *Pellegrino of Modena*, p. 153. and *Primiticcio*, p. 165. The reason of our placing them there, was because we consider'd the *Manner* they follow'd more than the Country where they were born; and perhaps the Reader will not be displeas'd to see *Raphael's* Disciples coming after their Master.

The

The *CARRACH's*, viz.

LODIVICO, AUGUSTINO,
and *ANNIBALE*.

The three *Carrach's*, who acquir'd so much Reputation and Glory by their Pictures, were all born at *Bologna*.

Lodovico came into the World in the year 1555. and was Cousin-German to *Augustino* and *Annibale*: Being elder than they, and a Painter before them; they were his Disciples. His Master was *Prospero Fontana*, who, discovering but little Fire in his Painting, would have dissuaded him from it, and reprov'd him so roughly, that *Lodovico* left his School. His Talent kept him in heart, and he resolv'd to have no other Master but the Works of the Great Painters. He went to *Venice*, where *Tintoretto* seeing something of his doing, encourag'd him to proceed in his Profession, and foretold he shou'd in time be one of the Top of it. This Prophetick Applause, animated him in his resolutions to acquire the Mastery of his Art. He Study'd *Titian's*, *Tintorett's*, and *Paolo Veronese's* Works at *Venice*; *La Passignano's*, and *Andrea del Sarto's* at *Florence*; *Parmegiano's* and *Correggio's* at *Parma*, and *Fulio Romano's* at *Mantua*; but of all these Masters, he who touch'd him most sensibly was *Correggio*, whose *Manner* he ever after follow'd.

Augustino was born in the year 1557. and *Annibale* in 1560. Their Father's Name was *Antonio*, a Taylor by Trade, yet he was very careful

ful to give his Sons a good Education. He bred *Augustino* a Scholar, his inclination seeming to lead him to Learning; but his Genius afterwards carry'd him away more violently to the Arts, wherefore *Antonio* put him to a Goldsmith, whom *Augustino* quitted in a little while, and went home to his Father, where he busy'd himself about the knowledge of several things indifferently. He gave himself up to every thing that pleas'd his Fancy; to Painting, Graving, Poetry, Musick, Dancing, and the Mathematicks, with other commendable Exercises, which adorn'd, but divided his understanding.

On the contrary, all *Annibale's* Thoughts ran upon Painting. He study'd it in company with his Brother, but the difference of their Tempers made 'em quarrel perpetually, and hinder'd the Fruit of their Studies. *Augustino* was Fearful and Studious, *Annibale* Bold and Venturous. *Augustino* lov'd the Company of Men of Sense and Quality, *Annibale* was always for conversing with his Equals, and avoided the Society of those that were better born than himself. *Augustino* pretended to domineer by his right of Seniority, and the variety of his Learning, *Annibale* despis'd it and minded only Designing. *Augustino* was very sollicitous to profit by his Studies, and not to let the least Punctilio of Science escape him, *Annibale* was more lively and made his way every where easy. Thus it being almost impossible to make them agree, their Father parted them, and sent the Elder to *Lodovico Caracci*, who wou'd also have his Brother *Annibale* with him, when by the Example of his Zeal to reach the Perfection of his Art, by inspiring them with the same Love for his Profession, by
pro-

promising to Communicate all he knew of it to them, and his Knowledge was now very well spoken of; and in short, by the sweetness of his deportment and his Prudence, he moderated the Antipathy that was naturally between them, and their Ambition, to excel in the Art increasing every day, they all three enter'd into a very strict Friendship, forgetting every thing but their care to become Masters.

However, *Augustino's* studies of Painting were often interrupted by those of Graving, which he learnt of *Cornelius Cort*, not being willing to quit an Exercise which he had shewn a Genius for ever since he was fourteen Years old: Yet, tho' he acquir'd an excellence in Graving, his Love of and his Talent for Painting, recall'd him always to this Art as to his Center.

Annibale, who never wander'd from his Profession to inform himself of all things necessary to it, went thro' *Lombardy* to *Venice*. He cou'd not contain his Raptures at the sight of *Correggio's* Works in *Parma*. He wrote to *Lodovico*, and pray'd him to excite his Brother *Augustino* to come and see the Wonders he had seen at *Parma*, saying, *He cou'd never find out a better School; That neither Tibaldi, Nicolini, nor even Raphael in his St. Cecilia, had done any thing comparable to the extraordinary things he saw in Correggio's Pictures; that all was great and graceful; that Augustino and he shou'd with pleasure study those Beautiful Pieces, and live lovingly together.*

From *Lombardy* *Annibale* went to *Venice*, where the new charms which he found in the Works of *Titian*, *Tintoret*, and *Paolo Veronese* put him upon Copying the Pictures of those Great Men with Care.

At

At last these three Painters having made the utmost advantage of their Reflections on the Works of others, United themselves so perfectly, that they continu'd almost always together. *Lodovico* communicated his discoveries to his Cousins, and they receiv'd them with all possible Eagerness and Gratitude. He propos'd to them to Unite also their Sentiments, and their *Manner*, and upon their objecting to him, 'twou'd be difficult to penetrate into all the Principles of so profound an Art, and to be enlighten'd in all the doubts arising in so Copious a Science, he answer'd there was no likelihood that three Persons who sought after the Truth, and had seen and examin'd thoroughly so many different *Manners* shou'd be deceiv'd.

They resolv'd therefore to persue and augment the Method they had begun. They perform'd several things in several Places, which in spite of the open and under-hand Dealing of those that envy'd them got them Reputation and Friends: And thus finding their Credit to encrease, they laid the Foundation of that Celebrated School, which ever since has gone by the Name of the *Carracci's Academy*.

Hither all the young Students who gave great hopes of their becoming Masters, resorted to be instructed in the Rudiments of Painting. Here the *Carracci* Taught freely and kindly those things that were proportionable to the Qualifications of their Disciples. They establish'd certain Models well chosen, for Men and Women. *Lodovico's* charge was to make a Collection of *Antique Statues*, and *Basso Relievo's*. They had *Designs* of the best Masters, and curious Books on all Subjects relating to their Art. One *Anthony*

thony de la Tour, a great *Anatomist*, taught what belong'd to the knitting and Motion of the Muscles, with Reference to Painting. There were often Disputations in the Academy, and not only Painters but Men of Learning propos'd difficult Questions to be decided, and *Lodovico's* Judgment was, in all Cases, their Oracle. Every body was well receiv'd, and Youth being excited by Emulation, the young Men spent whole Days and Nights in Study there: For tho' Hours were allotted to Treat of different Matters, yet, at all times, they might improve themselves by the *Antiquities*, and the *Designs* which were to be seen there. The *Conde di Melvasia* says, that the *Principles* of *Lodovico*, the *Cares* of *Augustino*, and the *Zeal* of *Annibale*, supported this Academy. The Reputation of the *Carracci* reaching *Rome*, Cardinal *Edoardo Farnese*, who was going to have the Gallery of his Palace Painted, sent for *Annibale* to *Rome* to Execute his *Design*. *Annibale* was the more willing to go thither, because he had a great desire to see *Raphael's* Works, with the *Antique* Statues, and *Basso Relievo's*.

The *Gusto* which he took there for the Ancient *Sculpture*, made him change his *Bolognian* Manner, which had very much of *Correggio's* in it, to follow a Method more learned, and more express, but more dry, and less natural in the *Design*, and in the *Colouring*. He had occasion to put it in Practice in several Works which he perform'd there, and, among others in the *Farnese* Gallery, whither *Augustino* came to assist him both in the Disposition, and in the Execution: But *Annibale*, either uneasy at *Augustino's* pretending to direct the Work, or willing to have all the Glory of it, cou'd not endure to have his

Brother

Brother continue with him, or be further concern'd in the Performance of it, tho' *Augustino* was very submissive, and wou'd have done any thing to bring him into a good Humour.

Cardinal *Farnese* perceiving the misunderstanding between them, sent *Augustino* to *Parma*, intending to have him employ'd by Duke *Ranuccio*, his Brother. He Painted one Chamber in the Duke's Palace, but had such frequent vexations given him there, that he cou'd not bear them, so he retir'd into a Monastery of *Capuchins*, to prepare himself for Death, which he was sensible was approaching, and it happen'd in the Year 1605, he being no more than Forty five Years Old.

He left a natural Son call'd *Antonio*, of whom *Annibale* took Care, set him to Study, and Instructed him in the Art of Painting. This *Antonino* has giv'n so many Proofs of his Capacity, even in the few Pieces which he left behind him in *Rome*, that 'tis thought he wou'd have surpass'd his Uncle if he had liv'd longer. He dy'd at Thirty Five Years of Age, Anno 1618.

The Conde *di Malvasia* writes, that *Annibale* had a great deal of reason to repent of his treating his Brother so ill at *Rome*, for having some Pictures to do afterwards, wherein his Brother's Advice and Learning were necessary for him, he wou'd have been embarrass'd without the assistance of his Cozen *Lodovico Carracci*. But this is not probable, for *Agucchi*, who always assisted *Annibale* with his Advice in the Compositions he made, wou'd not have fail'd him on this occasion, and the fruitfulness and Beauty of his *Genius*, are to be seen elsewhere by his *Designs*.

Augustino was bury'd at *Bologna* with extraordinary Pomp, the particulars of which may be seen in the Conde *di Malvasia's* Description of his Funeral. In the mean while *Annibale* continued working in the *Farnese* Gallery. He took incredible Pains and Care about it, and tho' he was perfect Master of his Art, he did not do the least thing without consulting Nature, nor Paint the least part of his Figures, till he had made a Model of it on the Scaffold, and had exactly *Design'd* all the *Attitudes*.

Bonconti, one of his Disciples, being astonish'd at his uncommon Care, and the little notice that was taken of it, among other things, wrote to his Father, that *Annibale* had but ten Crowns a Month, notwithstanding his Performances, deserv'd a Thousand; That he was at Work from Morning till Night, and almost kill'd himself with working. His Words are, as I have taken them from the Conde. *di Malvasia*, *Voglio ch'egli sappia che Messer Annibale Caracci, non altro ha del suo che scudi dieci di Master il Mese, & parte per lui è Servitore; & una stanzietta ne' i Tetti dove lavora & tira la Caretta tutto il di come un Cavallo, e fa Loge Camare e Sale equadri & Ancone & Clavori da Mille Scuti estenta e crepa & ha poco Gusto ancora di tal Servitu ma questo, di gratia non si dica ad alcuno.* At last after inconceivable Pains and Care, having finish'd the Paintings of that Gallery, in the Perfection we now see them, he hop'd Cardinal *Farnese* wou'd have rewarded him proportionably to the excellence of the Work, and to the time it took him up, which was eight Years, but one Don *Juan de Castro* a Spaniard, who had a mighty Influence over the Cardinal, insinuated to him, that according to his Calculation

Calculation, *Annibale* would be well paid if he gave him 500 Crowns of Gold. The Money was brought him, and he was so surpriz'd at the Injustice done him, that he cou'd not speak a Word to the Person that brought it.

This ill Usage made a terrible impression on his Mind, his *Chagrin* threw him into a Consumption, and shorten'd his Days. His Melancholly did not hinder his Amours; and his Debauches at *Naples*, whither he was retir'd for the Recovery of his Health, helpt him forward to his Grave in the Fiftieth Year of his Age, Anno 1609.

While *Annibale* Work'd at *Rome*, *Lodovico* was Courted from all parts of *Lombardy*, especially by the Clergy to make Pictures for their Churches; and we may judge of his Capacity, and his facility, by the great number of Pictures he made, and by the Preference that was given him to other Painters.

In the midst of his Occupations *Annibale* Solicited him to come to *Rome* and assist him with his Advice about his Work in the *Farnese Gallery*, and he entreated him so earnestly, that *Lodovico* cou'd not put off the Journey. He arriv'd at *Rome*, and after having Corrected several things in that Gallery, and painted himself one of the Naked Figures, which supports the *Medaillon* of *Sirinx*, he return'd to *Bologna*, making a very short stay at *Rome*. When he had Establish'd and Supported the Reputation of the *Carracci*, and fix'd it to all Posterity, he dy'd at 63 Years of Age, Anno 1618.

Lodovico

Lodovico was born in 1555, and dy'd in 1618.
Agustino was born in 1557, and dy'd in 1605.
Annibale was born in 1560, and dy'd in 1609.

The *Caracci* had abundance of Disciples, the most famous of whom were *Guido Domenichino*, *Lanfranco*, *Sisto Badalocchi*, *Albani*, *Guercino*, *Antonio Caracci*, *Mastelletta*, *Panico*, *Battista*, *Cavedone*, *Taccone*, &c. Had the *Caracci* had no Reputation of their own, the Merit of their Disciples wou'd have render'd their Name Illustrious in succeeding Times.

Reflections on the Works of the C A R A C C I.

When *Michael Angelo da Caravaggio*, and *Il Cavaliere Gioseppino* were at the Helm of Painting, when the former, who design'd ill, got a great many Pupils on account of his being an excellent Colourist, and the latter fell into a Manner for Expedition without *Gusto* and Exactness, the good Genius of Painting rais'd the School of the *Caracci* for the support of so fine an Art, which was in danger of falling into Decay, both in Composition and Design.

Nature gave the *Caracci* a wonderful Ardor for their Profession, as well as furnish'd them with a fine Genius. They follow'd it by their Talent, and perfected it by the Assiduity of their Studies, by the Indefatigableness of their Labour, and by the Docility of their Understanding. The same Principles, on which they founded the Celebrated School we have mention'd, were their Guide in the Execution of all their Works. Their Manner's resemble each other, and all the
 Q difference

difference that is to be found in them, proceeds from the Diversity of their Tempers: *Lodovico* had less fire, but more Grandeur, more Grace, and more Sweetness than *Augustino* or *Annibale*. *Augustino* had more Gayety, and *Annibale* more Boldness and Singularity of Thought, than either of the other two. His *Designs* were more profound, his Expressions more lively, and his Execution more Firm.

The *Caracci* took from the *Antique* Sculptures, and the best Masters of their Art, as much as they cou'd to form a good *Manner*, but they have not drain'd the Fountain dry, they have left more in the *Antiquities*, in *Raphael*, in *Titian* and *Correggio*, than they have taken from them.

Tho' *Annibale's* Character was more for Profane than Pious Subjects, he has, however, treated some of the latter kind very *Pathetickly*, especially the Story of *St. Francis*. But *Lodovico* succeeded in these Pictures better than *Annibale*, he gave graceful Airs to his *Madonna's* after *Correggio's* Manner. *Annibale's* Genius inclin'd him rather to fierceness than delicacy, and more to Gallantry than Modesty. As for *Augustino* his Studies of Painting were often interrupted by those of Graving, of which he was a perfect Master. He also diverted himself with other Exercises, by which means he made few Pieces of Painting, and the greatest part of those he did make, pass for his Brother's.

Annibale having study'd very little, and applying himself wholly to Painting, he in his *Grand Compositions* frequently made use of his Brother *Augustino's* Assistance, and that of Monsignor *Aguchi*, by the Instructions they gave him, informing and confirming his *Genius*.

All

All the three *Caracci* *Design'd* with a good *Gusto*. *Annibale's Gusto* mended and encreas'd by his Abode at *Rome*, as one may see by his Performances in the *Farnese Gallery*. The *Design* is loaden we must confess, but that Load is so fair, and so Learned, that it pleases even those who Condemn it; for his *Gusto* is a Composition of the *Antique* of *Michael Angelo's* Manner and of Nature: His Affection for new Beauties making him forget the old ones, he quitted the *Bolognian* Manner for the *Roman*: The former was soft and Mellow, and according as he encreas'd his *Gust* of *Designing*, he diminish'd that of *Colouring*: Thus the *Design* of his last Works came to be more exprest, but his *Pencilling* is not so tender and agreeable as in his first.

This fault is common to almost all the Painters that *Design'd* Correctly; they imagin'd they lost the Fruit of their Labours, if they did not let the World see how far they were Masters of that part of their Art, and that the Spectators wou'd forgive them for what they fell short in other Parts, satisfying themselves with the regularity of their *Design*. They were afraid it shou'd be over-look'd, and to prevent it, have made no scruple to offend the sight by the Crudity of their Out-lines.

Annibale had an excellent *Genius* for *Landskips*. The forms of his Trees are exquisite. The *Designs* that he made of them with a Pen, are wonderful for their Character and Sense. His Touches are well chosen; they consist of a few strokes; but those that are there express a great deal, and what I have said of the *Landskips* agrees with all his *Designs*. In all his visible Objects of Nature there is a Character which distin-

guishes them, and makes them appear more sensibly to be what they are. *Annibale* knew how to take his Character, and has made use of it in his *Designs* with equal Sense and Judgment. Notwithstanding he had a great esteem for *Titian* and *Correggio's* Works, his *Colouring* is not extraordinary. He did not understand the Doctrine of the *Claro Oscuro*, and his *Local Colours* are not much to be valu'd. Thus, if there is any thing good in the *Colouring* Part of his Pictures, 'tis not so much the effect of the Principles of Art, as the happy Movement of his *Genius*, or the Remembrance of *Titian* and *Correggio's* Works.

However, there never was a Painter who was more universal, more easy, and more certain in every thing he did ; nor that was more generally approv'd than *Annibale*.

G U I D O R E N I

Was born at *Bologna* in the Year 1574. the Son of *Daniel Reni*, an excellent Musitian. He learnt the Rudiments of Painting under *Denis Calvert*, a *Flemish* Master, who had then a good Reputation, but the Academy of the *Caracci* at *Bologna* beginning to be talk'd of, *Guido* left his Master, and enter'd himself in that School. In his first Pieces he follow'd entirely the *Manner* of his New Masters, and chiefly imitated *Lodovico*, because he found more Grace and Grandeur in his Compositions, than in those of his Kinsmen. He afterwards endeavour'd to find out a *Manner* on which he might fix. He went to *Rome* and Copy'd all sorts of things there. He was charm'd with *Raphael's* Pictures, and pleas'd with the Spirit of *Caravaggio's*. He try'd every

every Stile, and at last hit upon one against which no body had any thing to say. Indeed, it was Great, Easy, Graceful, and got him vast Riches, and an equal Reputation. *Michael Angelo da Caravaggio*, being angry that he had suddenly chang'd his *Manner*, which was strong and brown, for one quite opposite to it, spoke very contemptibly of his Pictures, and his insolent Expressions might have had ill consequences, had not *Guido* prudently avoided disputing with a Man of his impetuous Temper.

Guido returning to *Bologna* grew famous for the care he took in finishing his Pieces, and perceiving that the Persons of Quality were eager to have them, he set a Price upon them according to the number of Figures in each Picture, and every Figure he valu'd at one hundred *Roman* Crowns.

By these high Prises *Guido* found himself, in a little while, very well at ease, and liv'd nobly till an immoderate Love of Gaming seiz'd him. He was unfortunate, and his Losses reduc'd him to Necessities that he cou'd not go thro'. His Friends us'd all imaginable Arguments to dissuade him from Play, but he would not give it over. He sent his Pictures to be sold Under-hand at a sorry Rate, and took it for such as he had before refus'd large Sums for. As soon as he had got the little Money he had for 'em in his Pocket, he immediately went to look out for his Gamesters to have his revenge. At last, as one Passion weakens another, his Love of Gaming lessen'd that of Painting so far, that he never thought of his Reputation in what he did, but only to rid his Work, and get Subsistence-Money. His chief Pictures are in the Cabinets of the Great. He

perform'd alike well in Oil, and *Fresco*. The most noted of his Pieces is that which he painted in Concurrence with *Domenichino* in the Church of *St. Gregory*. Except his Vice of Gaming, he was a Man of good Morals, and cou'd he have Corrected that Fault, wou'd have been an Accomplish'd Person. He dy'd at *Bologna*, *Anno* 1640, in the 67th Year of his Age.

Reflections on the Works of *GUIDO*.

Tho' there appears no great Capacity in *Guido's* Productions, yet one may see by them, that his making but few *Grand Compositions*, was rather for want of Opportunity than *Genius*: However it must be own'd, that his Talent was not equally proper to treat all sorts of Subjects, such as were Devout and Pathetic suited best with his Temper; Grandeur, Nobleness, Sweetness and Grace were the Character of his Mind. He has spread them so much over all his Works, that they are the principal Marks which distinguish him from other Painters.

His Thoughts are delicate, and the Disposition of his Objects in general, and of his Figures in particular is good.

Guido being the first and favourite Disciple of the *Caracci*, he, for a while, imitated their *Gusto* of Design, and their *Manner*; but at last he form'd one of his Own, which was neither so Firm, so Express'd, nor so Learned as *Annibale's*, yet it came nearer to Nature, especially in the *Extremities*, being the Head, Feet and Hands.

He had particular tender strokes for certain parts which he design'd in a particular Way, as the Eyes Great, the Mouth little, the Nostrils somewhat

somewhat close, the Hands and Feet rather Plump than sensibly articulated. He made his Feet too short, and the Toes too close. 'Twas not that he did not know what he did, which was the occasion of his not expressing exactly the Articulation of the Members, but to avoid a kind of Pedantry, which he said there was in specifying them too much: However, there was a *Medium* between the one and the other Extream which he ought to have observ'd.

As for his *Heads*, they yield no manner of precedence to those of *Raphael*, either for Correctness of *Design*, or Delicacy of *Expression*, especially the upper part of 'em, tho' he did not commonly treat of Subjects that were capable of furnishing him with so great Variety of Expressions, as are in *Raphael's*. His Merit consisted in that moving Beauty, which, in my opinion, did not proceed so much from a regularity of Features, as from a lovely Air which he gave the Mouth, that had something in it between a smile and seriousness, and in the Graces of the Mouth, with a certain Modesty which he put in the Eyes.

His *Draperies* are well set, and of a Grand *Gusto*. His Folds are large, and sometimes broken. He employ'd them ingeniously to fill up the void places, and to *agroup* the Members and Lights of the Figures, chiefly when they were alone. In a word, no Body ever understood how to adjust the *Draperies* better than *Guido*, nor to dress his Figures more nobly than he, without the least affectation.

There are no *Landskips* of his to be seen, and when he treated of a Subject which requir'd any extent, he made use of another hand.

His *Colouring* is like that of the *Caracci*, in the Pictures he drew after his first *Manner*. He has also painted some in the *Manner* of *Caravaggio*; but finding there was too much Labour in it, and besides, that it did not please every Body, he took to another *Manner*, which the *Italians* call *Vaga*. Of this kind he drew several agreeable Pieces, in which there is a great Union of *Colours*, tho' they are weaker than in his other *Manners*; for being by little and little accusom'd to this weakness, he neglected his *Carnations*, or, perhaps, endeavouring to make them more delicate, he gave them a certain *Grey Cast*, which often fell into a *Livid Colour*.

He was absolutely Ignorant of the *Claro Oscuro*, as was all the School of the *Caracci*, yet, like his chief Master *Lodovico*, he sometimes practis'd it more thro' the greatness of his *Gusto*, than any Principles of Art, in retrenching from his Objects all those *Minutiae* which divide the Sight.

His Pencil was light and easy, and he was so well satisfy'd that a freedom of Hand was necessary to please, that he gave some bold strokes to his Work after he had labour'd it, to take off all suspicion of what Time and Pains it cost him.

At the latter end of his Life he was reduc'd to such Straits by Gaming that he had no need to use this Artifice, being oblig'd to dispatch his Work as fast as he cou'd to get him subsistence; and this has left a natural Freedom on his last Pieces which are not so finish'd as his former. In short, in whatever *Manner* or Time he painted his Pictures, his Thoughts are so delicate, his Figures so noble, his Expressions so sweet, his Dresses so Rich, and every thing so graceful, that he was, and ever will be universally admir'd.

DOMENICO

DOMENICO ZAMPIERRI

Commonly call'd

DOMENICHINO,

Was born at *Bologna*, Anno 1551. of an Honourable Family, and was a long time a Disciple of the *Caracci*. His Invention was *Slow*, but *Excellent*. What he *Design'd* while he was in the School of the *Caracci* for his Exercises, was done with so much pains and circumspection, that his Fellow-Disciples look'd upon him as a Person that lost his time. They were wont to call him the *Ox*, and said he labour'd as if he was at the Plow. But *Annibale*, who knew his Character better, told them, *This Ox by Dint of Labour, wou'd in time make his Ground so Fruitful, that Painting it self wou'd be fed by what it produc'd*; a Prophecy which prov'd very True, for there are many excellent Things to be learn'd from *Domenichino's* Pictures. His Works in *Rome*, *Naples*, and the *Farnesian Grotto*, are Eternal Proofs of his Ability. His Communion of *St. Jerome*, in that Saint's Church at *Rome*, pleas'd *Poussin*, the *French* Painter, so well, that he us'd to say, *Raphael's* Transfiguration, *Daniele di Volterra's* Descent from the Cross, and *Domenichino's* *St. Jerome* were the three best Pictures in *Rome*. He added, that for the Expressions *Domenichino* was the only Painter he ever knew. Having work'd in *Fresco* very much, his Pictures in *Oil* are Painted somewhat *Drily*.

He was made chief Architect of the Apostolical Palace, by Pope *Gregory XV.* for his great Skill

Skill in that Art. He lov'd Solitude, and 'twas observ'd, that as he went along the Streets, he took notice of the Actions of private Persons whom he met in his way, and often Design'd something in his Table-book. He was of a mild Temper and obliging Carriage, yet he had the misfortune to be cruelly persecuted by his Enemies, who were only so out of Envy to his Perfections; particularly, he was so ill Treated at *Naples*, that it griev'd him to Death in the year 1648. being then about Threescore Years of Age.

Reflections on the Works of *DOMENICHINO*.

I don't know what to say of *Domenichino's* Genius, or whether he had any or not; or if the goodness of his Sense, and the solidity of his Reflections, did not serve him instead of a Talent, and enable him to produce things worthy Posterity. He was born with a thoughtful Temper, by no means agreeable to the Activity which Painting requires. The Studies of his Youth were obscure, his first Works contemptible, his Perseverance was condemn'd for loss of Time, and his Silence reckon'd stupidity; yet this obstinacy of his in his Studies, was the only thing that spite of the advice and laughter of his Fellow-Disciples, heap'd him up a hidden Treasure of Knowledge, which he in time laid open. In short, his Soul shut up like a Silk-Worm in her Cocoon, after having for a long time Work'd in a sort of solitude, finding it had quite thrown off the Ignorance that it labour'd under, and warm'd

warm'd by the activity of his Thoughts, took Wing, and made it self admir'd, not only by the *Caracci*, who had supported him, but by their Disciples, who had endeavour'd to dishearten him and dissuade him from a Profession he wou'd, they thought, never be Master of.

His Thoughts were Judicious from the beginning; they were afterwards elevated, and wanted but little of reaching the *Sublime*, if he did not reach it in some of his Works; as the Angles of the *Dome* of *St. Andrew's Church* in *Rome*, the *Communion of St. Jerom*, his *David*, *Adam* and *Eve* in the *King's Cabinet*, *Our Saviour carrying his Cross*, in the custody of *Monfieur L' Abbe de Camps*, and some other Pieces seem to testify.

His *Attitudes* were well enough chosen, but he understood very ill the placing of his Figures, and the Disposition of the *whole-together*. In other parts of his Art, as the *Correctness of Design*, the Expression of his Subject in general, and the Passions in particular, and the variety and simplicity of the *Airs* of his *Heads*, he is not inferiour even to *Raphael*. Like him he was very jealous of his *Out-lines*, and has express'd them still more drily; and tho' he has not so much Nobleness and Grace, he does not want either of those Excellencies.

His *Draperies* are very bad, very ill set, and extremely stiff. His *Landskips* are of the *Gusto* of the *Caracci*, but executed with a heavy *Hand*. His *Carnations* have a grey Cast, and have not the Character of *Truth*; and his *Claro Oscuro* is worst of all. His *Pencil* is Heavy, and his *Painting* Dry.

The progress he made in his Art increasing only by his Labour and Reflections, the Merit of his Works advanc'd with his Age, and his last
Pieces

Pieces are most commended: From which we may lawfully affirm, that as much as *Domenichino* possess'd of his Art, 'twas rather the Reward of his Fatigue, than the effect of his Genius. But whether 'twas Fatigue or Genius, his best Pictures have been a Pattern to all succeeding Painters.

GIOVANNI LANFRANCO

Was born at *Parma*, on the same day with *Domenichino*, in the year 1581. His Parents were poor; and to ease themselves of him, carry'd him to *Placenza*, to enter him in the Service of the Count *Horatio Scotti*. While he was there, he was always drawing with Coal upon the Walls, Paper being too small for him to Scrawl his Ideas on. The Count observing to what the Lad's Disposition inclin'd, put him to *Augustino Carracci*, after whose death he went to *Rome*, and study'd under *Annibale*, who set him to Work in the Church of *St. Iago*, belonging to the *Spaniards*, and found him capable enough to trust him with the Execution of his Designs, in which *Lanfranco* has left it a doubt, whether the Work be his or his Masters.

His Genius was for Painting in *Fresco* in spacious Places, as we may perceive by his Grand Performances, especially the Cupolo of *St. Andrea da Laval*, wherein he has succeeded much better than in his Pieces of a less Size. The Gust of his Designing he took from *Annibale Carracci*, and as long as he liv'd under the Discipline of that Illustrious Master, he was always Correct; but after his Death, he gave a loose to the Impetuosity of his Genius, without minding
the

the Rules of his Art. He joyn'd with his Countryman *Sisto Badalocchi*, in Etching the Histories of the Bible, after *Raphael's* Paintings in the *Vatican*, which Work he Dedicated in conjunction with *Badalocchi*, to their Master *Annibale*. *Lanfranco* Painted the History of St. Peter for Pope *Urban VIII.* which was Grav'd by *Pietro Santi*. He did other things in St. Peter's Church, and pleas'd the Pope so well, that he Knighted him.

Lanfranco was happy in his Family. His Wife who was very handsome, brought him several Children, who being grown up and delighting in Poetry and Musick, made a sort of *Parnassus* in his House. His Eldest Daughter sung finely and play'd well on several Instruments. He dy'd at 66 years old, *Anno 1647.*

Reflections on the Works of *LANFRANCO.*

Lanfranco's Genius, heated by his studying *Correggio's* Works, and above all the Cupolo at *Parma*, carry'd him in his thoughts even to Enthusiasm. He earnestly endeavour'd to find out the means of producing the same Things, and that he was capable of great Enterprizes, we may see by his Performances at *Rome* and *Naples*. Nothing was too great for him; he made Figures of above Twenty Foot high, in the Cupolo of St. *Andrea da Laval*, which have a very good effect, and look below as if they were of a Natural Proportion.

In his Pictures one may perceive that he endeavour'd to joyn *Annibale's* firmness of Design to *Correggio's* *Gusto* and *Sweetness*. He aim'd also

at

at giving the whole Grace to his Imitation, not considering that Nature, who is the Dispenser of it, had giv'n him but a small portion of it. His Ideas indeed are sometimes great enough for the greatest Performances, and his Genius cou'd not stoop to Correct them, by which means they are often unfinish'd. His *Easel-Pieces* are not so much esteem'd as what he Painted in *Fresco*, vivacity of Wit and Freedom of Hand, being very proper for that kind of Painting.

Lanfranco's Gust of Designing resembl'd his Masters, that is, 'twas always firm and grand, but he lost ground at length in point of Correctness. His Grand Compositions are full of *Tumult*; examine the particulars, and you'll find the Expressions neither elegant nor moving.

His *Colouring* was not so well Study'd as that of *Annibale*. The *Tints* of his Carnations are trivial, and his Shadows are a little too black. He was ignorant of the *Claro Oscuro*, as well as his Master, tho', as he did, he sometimes practis'd it by a good motion of his understanding, and not by a Principle of Art.

Lanfranco's Works came from a Vein quite opposite to those of *Domenichino*. The latter made himself a Painter in spite of *Minerva*. The former was born with a happy Genius. *Domenichino* invented with pain, and afterwards digested his Compositions with a solid Judgment, and *Lanfranco* left all to his Genius, the source from whence flow'd all his Productions. *Domenichino* study'd to express the particular Passions, *Lanfranco* contented himself with a general Expression, and follow'd *Annibale's Gust of Designing*. *Domenichino*, whose Studies were always guided by Reason, encreas'd his Capacity to his Death

Death, and *Lanfranco*, who was supported by an exteriour Practice of *Annibale's* Manner, diminish'd his every day after his Master's Death. *Domenichino* executed his Works with a slow and heavy Hand, and *Lanfranco's* was ready and light. To close all, 'tis difficult to find two Pupils bred up in the same School, and born under the same Planet, more opposite one to the other, and of so contrary Tempers; yet this opposition does not hinder, but they are both to be admir'd for their best Productions.

FRANCESCO ALBANI

Was born at *Bologna* in the year 1578. His Father, who was a *Mercer*, wou'd fain have had him follow his Trade, but *Albani's* Inclination leading wholly to Painting, he was put at first to *Denis Calvert*, of whom *Guido* was then Learning the Rudiments of the Art, and being far advanc'd in the Knowledge of his Profession, taught his Companion the Principles of Designing. When he left his Master *Calvert*, he took him with him to the School of the *Caracci*. Having made a considerable progress there, *Albani* went to *Rome*, where, by studying the best Things, he became one of the most learned and agreeable Painters of *Italy*.

Returning to *Bologna*, he marry'd a second Wife, who brought for her Portion a great deal of Beauty and good Humour. By this means he had quiet at home, and a perfect Model for the Women he was to Paint. She had very handsome Children, by whom he us'd to draw little *Cupids* Playing and Dancing, in all the variety of Postures imaginable, and by his Wife he drew
all

all his Naked *Venus's* and Nymphs. He made use of his Knowledge of the *Belles Lettres* ingeniously to adorn the Subjects he treated of, with the Fictions of Poetry. He is censur'd for not varying his Figures enough, and for giving almost all of them the same Air and the same Likeness, occasion'd by his designing them after the same Models with the Ideas of which his Mind was fill'd. There are few great Figures of his Drawing Extant, and painting usually in *Little*, his Pictures are dispers'd all over *Europe*, and valu'd as so many Jewels. He was well paid for them, especially in his latter days; they became very much in Fashion, and being Learned and Agreeable, every one was taken with them. He liv'd peaceably and happily fourscore and two Years, and then chang'd this Life for a better, in the year 1660. His most Famous Disciples were *Francesco Mola*, and *Giovanni Battista* his Brother.

Reflections on the Works of *ALBANI*.

Joy being pleasing to the greatest part of Mankind, and *Albani's* Pictures inspiring that Passion, they were as well receiv'd on that account, as for their Ingenious Thoughts. His Talent, supported by the Study of *Polite Learning*, enabled him to enrich his *Compositions* with the Ornaments of Poetry. His *Vein* was Fruitful and Easy, and he has done a great Number of Pictures full of Figures. He understood *Design* well, and Drawing always by the same Patterns, he fell easily into the fault of repeating, chiefly in the *Airs*
of

of his Heads, which were very graceful. BY this means *Albani's* Manner is the easiest to be known of any Master's.

The Subjects he treated of, did not give him occasion to shew how he cou'd express different Passions; those that he has touch'd tend all to Joy, and his Expressions are not over-delicate. We may be bold to say, the Grace which we meet with in his Pictures, is not so much the effect of Genius, as the habit of his Hand.

His *Attitudes* and *Draperies* are well enough chosen. He was a Universal Painter, and his *Landskips*, which are more Agreeable than Learned, are like the Airs of his Heads, of the same *Design*, and the same *Touch*.

His *Colouring* is fresh, and his *Carnations* of a Sanguine *Tint*, but not very much study'd. He was very unequal in the force of his Colours, having drawn some of his Subjects in the open Field, some with a very strong Colouring, and others with a very weak. As for the *Claro Oscuro*, and Union of Colours, tho' he did not know them to be Principles of his Art, yet good Sense or Chance, sometimes directed him to the use of them.

His Works seem to be finish'd to the last Degree, and tho' his Pictures were drawn with facility, yet there are very few free Touches to be seen in them.

Francesco Barbieri da Cento, commonly call'd *G U E R C I N O*

Was born near *Bologna*, Anno 1597. and learn'd the Principles of his Art of a *Bolognian* Painter,

R

whose

whose capacity was not extraordinary. He left him and others afterwards, to enter into the Academy of the *Caracci*, where he design'd with a great *Manner*, and great Facility, but rather with a Natural than an Ideal *Gust*: When he was about to form to himself a *Manner of Designing*, he examin'd those of the Painters of his Time. *Guido's* and *Albani's* seem'd to him to be too weak, and without censuring theirs, he resolv'd to give his Pictures more Force, and come nearer to *Caravaggio's* Stile, with which he was more pleas'd, than either with *Albani's* or *Guido's*. He thought a Painter cou'd not imitate the *Relievo* of Nature, without the helps of Strong Shadows and Strong Colours: Nevertheless, he was *Guido's* very good Friend, and wou'd never live at *Bologna* as long as *Guido* liv'd, to prevent their Competition or Rivalship, for which reason he always resided at *Cento*, till the Death of his Friend. He painted for a long time after this strong Manner, but in the Declension of his Age, he alter'd his Stile, not out of his own Judgment, but as he said, to please the Ignorant and get Money; for, *Guido* and *Albani's* Reputation had drawn the Multitude after their Manner. Indeed, of all the *Caracci's* Disciples, he was the least agreeable in his Stile, and 'tis to be wish'd, that to the fierceness of his Manner, he had joyn'd more Nobleness in the Airs of his Heads, and more Truth to his *Local Colours*. His *Carnations* have too much of the *Lead* in them, tho' in general they don't want Harmony; and whatever there seems to be wanting in his Pictures, he will always be reckon'd a great Painter by the Criticks.

He was as much to be esteem'd for his moral Vertues, as for his skill in Painting. He lov'd
work

work and Solitude ; he was true to his word, an Enemy to Railing, Humble, Civil, Charitable, Pious, and eminently Chaste. When he went abroad he was always accompany'd with several Painters, who follow'd him as their Master, and respected him as their Father ; for he assist-ed them with his Advice, his Credit and his Purse upon occasion. Tho' he was very Hum-ble, there was nothing mean in his Behaviour ; and he joyn'd to the Uprightness of his Morals a Noble Boldness, which made him be belov'd by the Great. Being very Laborious, he got a-bundance of Money, which he laid out for the publick Use and Diversion. He gave large Sums to Build Chappels, and founded several fair Hos-pitals at *Bologna*, and elsewhere. He dy'd at Threescore and Ten Years of Age, *Anno 1667.* and made two of his Nephews his Heirs, having liv'd a Single and a Chaste Life.

Reflections on the Works of *Guercino*.

Guercino Study'd a while in the School of the *Caracci*, yet it does not appear that he has any thing of their *Character* in his Works. His *Gusto* was singular, his Genius easy, but not elevated; neither were his Thoughts fine. 'Tis rare to meet with Nobleness in his Figures, and his Ex-pressions are not over moving.

His *Gusto* of Design is *Grand* and *Natural*, but not very *Elegant*. His Inclination led him al-ways to a Strong *Colouring*. At first he was wil-ling to follow his Friend *Guido's* Stile, but seeing that *Painter* quitted one which he had then, for a-nother more clear, and as the *Italians* say, more *Loose*, he immediately took to *Caravaggio's* Man-

Manner, which he temper'd as he thought fit.

He gave Union to his *Colouring* by the Uniformity of his *Red Shadows*, but his *Carnations* were not very fresh, and yet his *Gusto* naturally enclin'd him to imitate the Life, which he has often done with Success, tho' sometimes too servilely and without choice. He drew his *Lights* from above, and affected to make Strong *Shadows*, to attract the Eyes, and give the greater Force to his Works. This is more remarkable in his *Designs* than in his *Pictures*, which keep up their Reputation by the strength of the *Shadows*, the *Harmony* of the *Colours*, by the great *Gust* of *Design*, by the *Softness* of the *Pencil*, and by a *Character* of *Truth*, which Reigns every where thro' all of 'em.

Michael Angelo Merigi, commonly call'd
Michael Angelo da Caravaggio,

Was born at *Caravaggio*, a Village in the *Milanesè* in the year 1569. and made himself Famous by a *Manner* in Painting extreamly strong, true, and of great effect, of which himself was the Author. He painted every thing he did, in a Room where the *Light* descended from on high. He follow'd his Models so exactly, that he imitated their Defects as well as their Beauties, having no other Idea than the effect of Nature present before him. He us'd to say, *that those Pictures which were not drawn after Nature, were but as so many Rags, and the Figures of which they were compos'd, but as Painted Cards.*

His *Manner* being New, was follow'd by several Painters of his Time, and among others,
by

by *Manfredi*, and *Valentine* a French-man. We must own the *Likeness* of this Manner is very surprizing, and has a very powerful effect on the most Judicious Spectators. He drew after him almost the whole School of the *Caracci* :

For not to name *Guercino*, who never left his Manner, *Guido* and *Domenichino* were tempted to follow it ; but 'twas accompany'd with such an ill *Goût* of *Design*, and the choice of his *Lights* being the same in all sorts of Subjects, they fell off from it in a very little time. His Pieces are to be met within most of the *Cabinets* in *Europe*. There are several of them at *Rome* and *Naples*, and one Picture of his Drawing is in the *Dominican's Church* at *Antwerp*, which *Rubens* us'd to call his *Master*.

He often brought himself into danger, by his contemptible discourse of his Contemporaries, especially of *Gioseppino*, whom he made a Jest of publicly. One day the Dispute between them ran so high, that *Michael-Angelo* drew his Sword, and kill'd a young Man call'd *Tomasino*, who being *Gioseppino's* Friend, wou'd have parted them. Upon this *Michael-Angelo* was forc'd to fly to the *Marquis Justiniani*, to protect him. While he liv'd in his House, he drew the Picture of *St. Thomas's Unbelief*, and a *Cupid*, two admirable Pieces, for the *Marquess*.

Justiniani obtain'd his pardon, and reprov'd him severely for being so outrageous ; but *Michael-Angelo*, as soon as he was at liberty, being not able to command his Passions, he went to *Gioseppino* and challeng'd him. The latter answer'd, *He was a Knight, and wou'd not draw his Sword against his Inferiour*. *Caravagio*, nettled at this Answer, hasten'd to *Malta*, perform'd his Vows and Exercises, and receiv'd the Order of Knighthood

as a *Serving-Brother*. While he was there, he drew the Decollation of *St. John Baptist* for the great Church, and the *Portrait* of the *Grand-Master de Vigna-Court*, which is in the *King's Cabinet*.

Being dignify'd with the Order of *Malta* he return'd to *Rome*, intending to force *Gioseppino* to fight him, but, happily for his Competitor, a Fever took him and put an end to the dangerous dispute, with his Life, *Anno 1609*.

Reflections on the Works of MICHAEL-ANGELO da CARAVAGGIO.

Caravaggio's Idea's were like his Temper, very unequal, and never lofty. His *Dispositions* were good, and his *Designs* of an ill *Goût*. He had not understanding enough to chuse well, or to Correct Nature. All his Application was to *Colouring*, and he succeeded wonderfully in it. His *Local Colours* are very much study'd, and by the great Knowledge he had of Lights, joyn'd to the exact variety with which he mingled his *Colours* on his Pallet, without breaking, or as we say, torturing them with his Pencil, the Truth that appears in all his Works is equally Perfect and Surprizing.

His *Attitudes* have no choice in them. His *Draperies* are like, but ill Set, and his *Figures* are not agreeably adjusted, nor as becomes their Characters. He knew nothing of *Grace* or *Nobleness*, and if either of them is to be met with in some of his Pieces, 'twas not done out of choice but by chance.

However, he drew several Pictures which deserv'd the Name of *Grand Compositions*, and he finish'd

finish'd them with extraordinary nicety. If he was not Master of all the parts of Painting, we must own that his *Portraits* at least are not to be censur'd. His Expressions are not very lively. By his Works one may easily perceive he did not so much consider what wou'd contribute to make his Pictures agreeable, as what wou'd render his Objects sensible, in which he was successful by the *Claro Oscuro*, by an excellent *Gusto* in *Colouring*, by a terrible Force, an agreeable sweetness, and the *Mellowest* Pencil that ever was.

BARTHOLOMEO MANFREDI

Of *Mantua*, was *Caravaggio's* Disciple, and imitated his Manner very exactly. The Subjects of his Pictures are generally Persons playing at Cards or Dice. He dy'd young.

Gios. Ribera call'd SPAGNOLETTO.

A Native of *Valentia* in *Spain*, was *Caravaggio's* Disciple, and like his Master had a strong Manner, imitating Nature very faithfully: But his Pencil was not so mellow as *Michael-Angelo's*. *Spagnoletto* delighted in painting Melancholy Subjects. His Works are dispers'd over all *Europe*, chiefly at *Naples*, where he liv'd a long time, and drew abundance of Fine Pieces.

A N
ABRIDGMENT
OF THE
LIVES
OF THE
German and Flemish
PAINTERS.

BOOK VI.

Hubert and John Van-ERK,

Brothers, Natives of *Masseyk* on the *Meuse*,
were the first Painters in the Low Countries
that did any thing worth taking notice of; for
which reason we may reckon them the *Founders*
of the *Flemish School*. *Hubert* was the Elder Bro-
ther, he bred up *John*, and the latter study'd so
assiduously

assiduouſly, that he equalld his Maſter and Elder Brother *Hubert*. They had both of them Genius and Skill, they work'd together and became famous by their Performances; they drew ſeveral Pictures for *Philip* the good Duke of *Burgundy*; that which was ſet up in *St. John's Church* at *Gaunt* was univerſally admir'd. *Philip I.* King of *Spain*, not being able to obtain the Original, got a copy of it, which he carry'd into *Spain* with him. The ſubject of this Piece was taken out of the Revelations, where the Old Men adore the Lamb. This Picture is, to this day, look'd upon as a Wonder, and there being a great deal of Care taken to preſerve it, 'tis ſtill very freſh. 'Tis cover'd, and never expos'd to view but on Holidays, or at the deſire of Perſons of the firſt Quality.

After *Hubert's* Death, which happen'd in the Year 1426. his Brother *John* remov'd to *Bruges*, and living altogether in that Town, he was thence call'd *John of Bruges*. 'Twas this *John*, who, in ſearching after a *Varniſh* that might give more force to his Colouring, found out that *Linſeed Oil* mingled with Colours, had a very good effect without making uſe of any *Varniſh* at all. To him the Art of Painting is indebted for the Perfection to which it is arriv'd by means of this new Invention: And thus *John of Bruges's* Works encreaſing in Beauty, were bought up by the Great, and had one of the firſt Places in their Cabinets.

The Picture which he ſent to *Alphonſo*, King of *Naples*, was the occaſion of the Diſcovery of the Secret of Painting in Oil in *Italy*, as we have ſhewn in the Life of *Antonio da Meſſina*. *John of Bruges* was eſteem'd as well for the Solidity of his
Judg.

Judgment, as for his Skill in Painting. The Duke of *Burgundy* had so good an Opinion of his Merit, that he made him a *Councillor of State*. He dy'd in *Bruges*, Anno 1441. and was bury'd in *St. Donatus's Church*. His Sister *Margaret* would never Marry, that she might be the more at Liberty to exercise her self in Painting, which she passionately lov'd.

ALBERT DURER

Was born at *Nuremberg* on Good-Friday, Anno 1471. the same day of the Year which gave birth to *Raphael Urbin*. *Albert Durer*, a curious Jeweller and Goldsmith of that Town, was Father of *Albert* whose Life we write, and Taught him his own Art, and that of *Graving*. At Fifteen Years of Age he put him to *Michael Wolgemuth*, a good Painter in *Nuremberg*, *Van-Mander* being in an Error when he says he was *Martin Schon's* Disciple. 'Tis true, *Albert* wou'd very fain have had him for his Master, but *Martin's* Death prevented it.

After having spent three Years with *Michael Wolgemuth*, he Travell'd to *Flanders*, and from thence thro' *Germany* to *Venice*. At his return he Marry'd, being then near Three and Twenty Years of Age; about that time he began to publish some of his *Prints*. He grav'd the *Three Graces*, some *Deaths-Heads*, and other *Bones of Dead Men*, and *A Hell with Diabolical Spectres*, after the manner of *Israel of Mechlin*. Above the *Three Graces* there's a *Globe*, on which these three Letters are to be seen, O. G. H. as much as to say in the *German Tongue*, O Gott Hute! God Defend us from *Enchantments*. He was then about 26 Years Old

Old, for 'twas in the Year 1497. that he grav'd this Piece. Having put his *Genius* in Motion, he apply'd himself to the Study of *Design* and became so great a Master of it, that all his Contemporary Country-men of the Profession made his Works their Rule, and even several *Italians* benefitted themselves by his *Prints*, as they have done since, tho' with more Address and Disguise.

He was careful in all his Plates to put down the Year in which they were Grav'd, a very commendable thing, for the curious may judge by that how old he was when he did them. In the Picture of *Our Saviour's Passion*, he disposes the *Lord's Supper* according to the Opinion of *Oecolampadius*. That of *Melancholy* is his finest Piece, and the Things that enter into the Composition of his Subjects, are a Proof of *Albert's* Skill; his *Madonna's* are singularly beautiful.

Albert put down also on his Pictures the Year in which they were painted, and *Sandrart*, who saw more of them than any one else, says he did not see any of an older date than the Year 1504. by which he gives us to understand, that *Albert* did nothing of that kind till he was Thirty three Years of Age.

Maximilian the Emperor gave *Durer* for the Arms of Painting Three Crowns, two in Chief and one in Point.

The Character of a Man of Honour, which he always maintain'd, his good Sense, and his Eloquence gifts bestow'd on him by Nature, procur'd him a Seat among the Councillors of the City of *Nuremberg*. His *Genius* was so Universal, that he follow'd the business of his Profession, and, at the same time, with ease minded the Affairs of the Publick. He was
Labo-

laborious, of a sweet Disposition, and his Fortune so good, that he might have enjoy'd a pleasant Repose, if his Wife had not disturb'd his Happiness. She was of such a Covetous greedy Temper, that tho' they had no Children, and were Rich enough, yet she was always teasing him to get more. Her Clamours were so troublesome to him, they distracted him in his Labours and made his Life uneasy. To get rid of her he went into the Low Countries, where he Contracted a close Friendship with *Lucas of Leyden*. His Wives Trouble, her Tears, and Promises to behave her self better for the future, prevail'd on his Friends at *Nuremberg* to advise him how much she was alter'd, and to invite him to return. He was perswaded by them to try her once more, but she soon grew as bad as ever, and tho' he was one of the most prudent and best natur'd Men in the World, she us'd him so ill, that he broke his Heart with sorrow, in the fifty seventh Year of his Age, *Anno 1528*.

Albert himself wrote his Father's Life four Years before he dy'd; *Sandrant* has given an account of it after that of *Albert* the Son, who wrote most of the things himself which we have said of him. He talks very freely, and with a great deal of Humility of his Father's Poverty, how hard it was for him to get his Bread and of the Misery he liv'd in while he was young. The most surprizing thing in his whole Life is, that he cou'd work so much, and finish such a vast number of Pictures, when his Circumstances were so low as they were at first, and his Wife so great a Shrew. He wrote a Treatise of Geometry, Perspective, Fortification, and the Proportion of Humane Figures. Several Authors

thois have spoken of him with Honour, and among others, *Erasmus* and *Vasari*.

Reflections on the Works of *Albert Durer*.

No Man ever shew'd so vast and Universal a *Genius* for the *Arts* as *Albert Durer*. After he had try'd almost all of them, and exercis'd himself in them some time, he at last resolv'd to confine himself to *Painting* and *Graving*. Tho' by dividing his time between the one and the other Art, one wou'd think it wou'd have hinder'd his Perfection in either, yet he master'd them both by an extraordinary application, and became perfect in both *Graving* and *Painting*. But Example, and the first things that present themselves to our Eyes when we apply to any Profession, being apt to incline our *Gout* to the same way, and to give the same turn to our Thoughts, *Albert* suffer'd for want of being put into a right Method at first, by the sight of the most beautiful Pieces, by a good Education, and by the study of the *Antique*. His *Vein* was fruitful, his *Compositions* Grand, and tho' the *Gothic Gusto* prevail'd in his Time and Country, yet his Productions afforded matter enough, not only for the *German* Painters, but even for the *Italians* to learn by.

He was bold in the Execution of his *Designs*. He did whatever he set himself about, and was so clean, and so Exact in all his Performances, that one may perceive he was entirely Master of the Principles of his Art, which he had laid down as such in his Mind, and which related chiefly to *Design*: However, 'tis surprizing, that having been at so much pains to know the structure of Humane Bodies, he should make so little of it,
for

for in most of his Works, except the *Virgins* and *Virtues*, which accompany the Emperor *Maximilian's* Triumph, his *Design* is poor and of an ill *Gusto*. He imitated Nature only according to his own Idea of her, and was so far from encreasing her Beauty, or seeking out the Graces that may be found in her, that he very rarely copy'd those beautiful Places, which Fortune often furnishes a Painter with. He was more happy in the choice of his Landskips, which are generally set off with agreeable and extraordinary Prospects.

In short, his Performances, as much as they were admir'd by his Country-men and Contemporaries, don't deserve now to be examin'd according to the Rules of the several parts of Painting, for, if there is one good property in them, there are a great many bad ones. Nevertheless, we must do that justice to *Albert's* Memory, to own that tho' his *Designs* were of a Gothic *Gusto*, they were Learned, and the Novelty of his *Prints* acquir'd him a great deal of Reputation; upon which *Vasari* says of him, *If this Excellent and Exact Artist, whose Genius was so Universal, had been Born in Tuscany, as he was in Germany; and had had the opportunity of Studying the Beautiful Pieces that are at Rome, as the rest of us have done, he would have been the best Painter of Italy, as now he is to be reckon'd the most rare and most celebrated Genius of the Flemish School.*

GEORGE PENS

Of Nuremberg, Study'd *Raphael's* Works very much, and understood the Art of Graving on Copper, as well as that of Painting. He assisted
Marc-

Marc-Antonio in divers of his Performances, and when he return'd to his own Country, he drew a great many Pictures, and grav'd several Plates on Subjects of his own Invention, which are so many Proofs of the Beauty of his Genius and of his Skill. He put down the Letters of his Name on his Pieces thus, G. P. and was an Artist very Famous in his time.

PETER CANDITO

Of *Munich*, was a Man of Skill; he painted almost all the Palace of *Munich*, for *Maximilian*, Duke of *Bavaria*, who had taken him into his Service. He drew the Designs of the *Hermits of Bavaria*, which were Grav'd by *Raphael* and *John Sadeler*, as also several other things of his Designing. The *Four Doctors of the Church*, which he Design'd, were engrav'd by *Giles Sadeler*.

At the same time flourish'd *Matthew Grunewalt*, who painted after the Manner of *Albert Durer*.

CORNELIUS ENGELBERT

Of *Leyden*, was Contemporary with *Candito* and *Grunewalt*. Several very good Pieces of his Drawing, are to be seen at *Leyden* and *Utrecht*. He had two Sons, who imitated his Manner very exactly, *Cornelius Cornelii* and *Lucas Cornelii*. The latter finding there was nothing to be got by *Painting*, so little was it encourag'd in his Time and Country, was forc'd to turn *Cook*, but his Genius wou'd not let him abandon an Art in which he might easily arrive to Perfection, so he return'd to his first Profession, and became a Master.

He

He went to *England*, and was employ'd by *Henry VIII.* who took him into his Favour as well as into his Service.

BERNARD Van ORLAY,

Of *Brussels*, was Painter to *Margaret*, Governour of the *Low-Countries*, for whom he did several fine Pieces, as also for the Churches in that and other Cities in *Brabant* and *Flanders*. When he drew any Picture of consequence, he laid some Leaf-Gold for his Ground, and painted upon it, which kept his Colours fresh, and in certain places added a Lustre to them, especially in a Celestial Light, which he painted in a Picture of the *Day of Judgment*, that is in the Chappell of the Alms-House at *Antwerp*. He drew a great many Designs for *Tapestries* by Order of the Emperor *Charles V.* and the chief of the *Tapistry-Work*, which was done for the Pope, and other Princes at that time, after *Raphael's Designs*, was committed to his care to see them well Executed. He was one of *Raphael Urbin's* Disciples.

MICHAEL COXIS

Of *Mecblin*, learnt the principles of his Art of *Bernard Van Orlay*, after which he went into *Italy*, was *Raphael's* Disciple, and generally made use of his Ideas in the Pictures he drew, for his own Invention was barren and brought forth with difficulty. His Design and Colouring were of *Raphael's Gout*. When he return'd to *Flanders*, he had the management of the Execution of some of *Raphael's Designs* for *Tapistry*.
He

He dy'd at *Antwerp*, Anno 1592. being fourscore and fifteen years of age.

LUCAS of LERDEN

Was taught the first principles of Painting by his Father, but Nature had bestow'd on him so many advantageous Qualities for the Art, that at Nine Years old he began to *Engrave*, and at Fourteen publish'd several Plates, as considerable for their Beauty as their Number. His knowledge of Painting was as forward as that of Graving, and his Performances in both were exact and clean. He follow'd the Studies necessary to his Profession with extream diligence; and if the time he spent in looking after the effects of Nature, had been employ'd in studying the *Antique*, what was said of *Albert Durer* on the like occasion, might have been said of him, *viz.* that his Works wou'd have been admir'd in all Ages. He was Magnificent in his way of Living, dress'd well, and spent his Money freely.

Lucas and *Albert* carry'd on a friendly Correspondence together, and were emulous of each others Works, without Jealousy. When *Albert* put forth a Plate, *Lucas* publish'd another, and leaving it to the World to judge of their Merit, they were the first that did Justice to one another, praising each others Performance, without either envy or jealousy; *Base Passions in some Men of Art, for which no Excellence can atone.* The Friendship between *Albert* and *Lucas* encreas'd very much at their Interview in *Holland*, whether *Albert* went to visit his Competitor and Friend, two Names which are very seldom to be reconcil'd. Some time after *Albert's* return to

Nuremberg, Lucas made a Tour to Zealand and Brabant, to visit the Painters of those Provinces; which Journey not only cost him a great deal of Money, but his Life also, for 'tis said a *Flushing-er*, of his Profession, out of Jealousy of his Merit, poison'd him at an Entertainment to which he had invited him. He liv'd in a languishing condition six years after, during which time he almost always kept his Bed. What troubled him most was, that he cou'd not work at ease; however, he had such a Love for his Art, that ill as he was, he cou'd not forbear working a Bed, and being told, that his application to it in the condition he was in, wou'd hasten his End, he reply'd, *Be it so; I will have my Bed to be a Bed of Honour, and cannot dye in a better Posture than with my Pencil in my Hand.* He was scarce Forty Years old when he departed this Life, Anno 1533. and perhaps the Poison that did him most hurt, was following his Business with too much earnestness in his tender Age, when Nature wou'd have form'd a better constitution for him, had she not been prevented by other Employments, about which he set her to Work.

QUINTIN MATSRS, otherwise call'd, The Farrier of ANTWERP.

After having follow'd the Trade of a Farrier or Blacksmith, near 20 Years, he fell sick of a Distemper, which hinder'd his working so much, that he cou'd not get his Bread, so he was forc'd to go home to his Mother for subsistence, but she being both old and poor, had much ado to maintain her self. While he was at his Mother's,

a Friend of his coming to see him, by chance shew'd him a Print, which a *Fryar* had just then given him. At the sight of it, he felt within himself a violent Inclination to Copy it, which he did with some sort of Success, and this begot in him a desire to Learn the Art of *Painting*. He began to study it, and finding himself, as it were, in another Element, both Natural and Pleasant, he grew well, and made a considerable progress in his new Profession. An accident happen'd soon after, which quicken'd his Zeal to arrive to a Perfection in the Art. He fell in Love with a Painter's Daughter, who was very Handsome, and belov'd by a Painter much more a Master than he was. Love and Emulation spurr'd him on in the Prosecution of his Studies, and made him leave nothing undone, that might contribute to render him more Skillful, in order to supplant his Rival.

This Story is told in another manner by some who will have Love to have been the sole Agent in the Matter, and that *Cupid* took the Hammer out of his hand, and put the Pencil into it. This is the common Opinion, and his Epitaph is much to the same purpose, as also several Epigrams written on the same Subject. There are a great many Pictures of his Drawing at *Antwerp*, and among others a *Descent from the Cross*, in our *Ladies Church*. He generally did *Half Figures* and *Portraits*, by which means his Works being to be remov'd with ease from place to place, are dispers'd thro'-out all *Europe*. His *Manner* was singular, and had nothing in it like that of other Painters. 'Twas finish'd, and his *Colouring* strong. He liv'd a long time, and dy'd *Anno 1529*.

JOHN of CALCAR, or CALKER,

Native of *Calcar*, a Town in the Dutchy of *Cleves*, was a very excellent Man, but his untimely death hinder'd his shewing himself to the World, as otherwise he wou'd have done. In the year 1536. he enter'd the *School* of *Titian*, and made such Progress in it, that several of his *Pictures* and *Designs* have pals'd for *Titian's*, in which many good Judges have been deceiv'd, and 'tis probable many more will be so. From *Venice* he went to *Rome*, where, having made himself very well acquainted with *Raphael's* Manner, he staid a while, and then proceeded to *Naples*, in which City he dy'd, *Anno* 1546. 'Twas this *Calcar* who *Design'd* the Anatomical Figures for *Andreas Vesalius's* Book of *Physick* and *Anatomy*, as also the *Portraits* of the *Painters*, that are before the *Lives* written by *Vasari*, which is enough to serve for an *Encomium* upon him. Among other Pieces he drew a *Nativity*, representing the Angels around the Infant Christ, and has so order'd the disposition of his Picture, that the Light proceeds all from the Child. 'Tis an admirable Piece. *Rubens*, who was owner of it, wou'd not part with it as long as he liv'd, but after his Death *Sandrart* bought it, and sold it again to the Emperor, who set a high Value upon it.

PETER KOUC

Was born in the Town of *Alost*, and Disciple to *Bernard Van Orlay*, who had liv'd with *Raphael*. He went to *Rome*, and having a happy

py disposition of Genius, improv'd himself so much by the sight of the beautiful Things he saw there, that he form'd an Excellent *Goût*, and became a very Correct *Designer*. When he return'd to his own Country, he undertook the charge of directing the Execution of some *Tapistry-Work* after *Raphael's Designs*, and burying his Wife, after he had liv'd with her ten Years without having any Children, he was perswaded by some Merchants of *Brussels*, to undertake a Voyage to *Constantinople*; but when he arriv'd there, finding there was nothing for him to do but to Draw *Designs* for *Tapistry*, the *Mahometan* Religion not allowing the *Turks* to represent any Figures, he spent his time in *Designing* the particular Prospects in the Neighbourhood of *Constantinople*, and the manner of the *Turks* Living, of which he has left several *Wooden Cuts*, that may alone suffice to give an Idea of his Merit. In one of these Pieces he has represented himself under the Figure of a *Turk*, standing upright, and pointing to another *Turk*, who holds a Pike. After his Voyage to *Constantinople*, he went and settl'd at *Antwerp*, where he drew several Pictures for *Charles V.* and in the latter part of his Life, he wrote a Treatise of Sculpture, Geometry, and Perspective. He also Translated *Vitruvius* and *Serlio* into the *Flemish* Language, being himself a very good Architect. He dy'd in the Year 1550.

ALBERT ALDEGRAEF

Of the City of *Zouft* in *Westphalia*, where he painted a great many fine Things for the Churches, and among others, a *Nativity*, worthy the

admiration of the Curious. He did very little
 elsewhere, busying himself more about *Graving*
 than *Painting*, as we may guess by the vast number
 of *Prints* which are every where to be seen of his,
 and by which one may see he was a Correct *De-*
signer, that his Expressions were Graceful, and
 that he wou'd have made an Excellent Painter,
 had he Travelled into *Italy*.

JOHN of MABUSE,

Born in a Village of *Hungary* call'd *Mabuse*,
 was the Contemporary of *Lucas Van Leyden*. Af-
 ter having in his Youth work'd very much, he
 went to *Italy*, from whence he came to *Flanders*,
 and was the first that shew'd the *Flemish* Masters
 how to Treat of Historical Subjects in their Com-
 positions, and to expose the *Naked*, which had
 not till his time been put in practice. His Pieces
 are very common in the *Low-Countries*, and in
England. He was in his younger days sober and
 studious, but in the latter part of his Life, too
 much addicted to Drinking. The Marquess of
Verens entertain'd him in his Service many years,
 and this Nobleman being inform'd that the Em-
 peror *Charles V.* intended to come and lodge with
 him, to receive him more Magnificently, order'd
 that all his Domesticks shou'd be drest in White
 Damask, and *Mabuse* among the rest was to be
 so array'd: But *Mabuse*, instead of giving his Mea-
 sure to have a sort of Robe made for him, that
 he might make his appearance with other of the
 Marquisses Servants, desir'd to have the Damask,
 pretending he would contrive a whimsical shape
 with it, for the diversion of the Spectators;
 whereas his true meaning was to sell it, to raise
 Money

Money for the Tavern, which he accordingly did, for knowing that the Emperor was to come by Night, he thought he could manage the matter well enough, by the help of the dark, wherefore when the day appointed by the Emperor for his Visit came, *Mabuse*, instead of Silk, sew'd *White Paper* together, and Painted it like Damask, with great Flowers, making it up as a Robe shou'd be made, and so took his place in the Train of the Marquis. He was put between a Poet and a Musician, whom the Marquess kept also in his House.

Tho' the Emperor saw this Train of Domesticks by *Flambeau-Light* only, he was so well pleas'd with it, that the next day he would have them march before him again, to view them the more attentively. He stood at a Window to see them pass by, the Marquess standing near him: When *Mabuse* appear'd between his Comrades, the Emperor took particular notice of the Painter's Robe, saying he never saw so fine a Damask. The Marquess sent for him, and the Cheat being discover'd, the Emperor laugh'd heartily at it: However, the Marquess fearing 'twou'd be thought he had dress'd up his Men in Paper for the Emperor's Reception, was so angry with *Mabuse*, that he threw him into Prison, where he remain'd a long while, minded his Work very assiduously, and drew abundance of *Designs*. He dy'd in the Year 1562.

JOHN SCHOREL,

Was born at a Village call'd *Schorel* near *Alkmaer* in *Holland*. He was *Mabuse's* Disciple, and work'd some time with *Albert Durer*. While he

was Travelling up and down *Germany*, he met with a Fryar, who was a lover of Painting, and then going to *Jerusalem*, which made him desirous to accompany him. He *Design'd* in *Jerusalem*, on the Banks of the River *Jordan*, and in several other places sanctify'd by the presence of Jesus Christ the Saviour of the World. His Subjects were such as Piety, and Curiosity suggested. In his way home he stop'd at *Venice*, Work'd there a while, and having a desire to see *Raphael's* Painting, went to *Rome*, where he *Design'd* his and *Michael-Angelo's* Works, after the Antique Sculptures, and the Ruins of the Ancient Buildings. Pope *Adrian VI.* being about that time advanc'd to St. *Peter's* Chair, he gavé *Schorel* the charge of Super-Intendant of the Buildings at *Belvedere*; but after the Death of this Pontiff, who Reign'd little more than a year and half, *Schorel* return'd to the *Low-Countries*. He staid a while at *Utrecht*, and drew several rare Pieces there. He pass'd thro' *France* as he return'd home, and refus'd the offers which were made him on the part of *Francis I.* out of his Love to ease and a quiet Life. He was endu'd with several Virtues and Sciences, being both a Musician, Poet and Orator. He understood four Languages well, the *Latin, French, Italian* and *German*. His good Humour and good Qualities, got him the Love and Esteem of all that knew him. He dy'd *Anno 1562.* in the Sixty Seventh year of his Age. Two Years before his Decease, *Anthony More*, his Disciple, drew his Picture.

L A M B E R T L O M B A R D

Of *Liege*, was very industrious to learn every thing that related to his Profession. He study'd the *Antique* very much, and was the first that brought into his Country a Method very far from the *Gothick* and Barbarous *Gusto*, which was then predominant there. He set up a sort of *Academy* at his House, where, among many more, *Hubert Goltius*, *Frans Floris*, and *William Kay*, were his Disciples. The *Prints* which were Engrav'd after his Works shew what his *Goût* was. *Sandrart* and others pretend that *Svavius* and *Lombard* were the same Person. He says, that *Lombard* in his Youth was call'd *Lambert Suterma*n, and that afterwards he chang'd his Sirname into *Svavius*, as more Harmonious than *Suterma*n. Thus he put down on his *Prints*. L. *Svavius* Inventor. *Sandrart* adds, that *Van-Mander* mistakes in making *Lombard* and *Svavius* two Persons. The Curious may exercise their Criticisms on this matter, by comparing the *Prints* mark'd with each of their Names one with another, which *Sandrart* assures us were done by one Man at different times. *Dominick Lampson*, Secretary to the Bishop of *Liege*, very well known to the Learned World, wrote the Life of *Lombard*, who was his intimate Friend.

The same *Lampson* wrote a Copy of Verses on *Lucas Gassell*, a rare *Landskip-Painter* at that Time. He was very Idle, and liv'd and dy'd at *Brussels*.

JOHN

JOHN HOLBEIN,

Better known by his German Name Hans Holbein, was the Son of John Holbein, a Skillful Painter, who liv'd at Ausburg, where he work'd a long time, and then remov'd to Basil in Swisserland. Here Hans, or John his Son, was born in the Year 1498. He learnt of his Father the first Rudiments of the Art, and follow'd his Studies with Extream eagerness; but the Elevation of his Genius soon rais'd him above his Master. His Productions had a great deal of Force in them, and were of a great Character. He painted Our Saviour's Passion in the Town-House of Basil, in a Picture consisting of eight Parts, and containing as many Subjects of Christ's Sufferings. He painted also in the Fish-market of that Town a Dance of Peasants, and Death's Dance: These two Pieces are Engrav'd in Wood.

Erasmus, who was his Friend, and had had his Picture drawn by him several times, imagining that Swisserland was a very improper Country to do Justice to Holbein's Merit, propos'd to him to go to England, promising, by means of Sir Thomas More, to prepare the way for his favourable reception by the King. Holbein readily accepted the Proposal, and the rather, because his Wife was such a Termagant she would never let him be at rest. In England he drew a vast number of admirable Portraits; among others those of Henry VIII, and his Children, Prince Edward, the Princess Mary, and the Princess Elizabeth. He painted History-Pieces in several Places, 2 of which are Grand Compositions, viz. The Triumph of Riches, and the Condition of Poverty. Frederick Zuccherò

Zuccherò, whom the King of *England* sent for out of *Italy*, was mightily surpriz'd at the sight of *Holbein's* Works, saying, *they were not inferior to either Raphael's or Titian's*. *Holbein* painted alike in every Manner, in *Fresco*, in *Water-Colours*, in *Oil*, and in *Miniature*. He *Design'd* with *Crayons*, or the Pen, with wonderful facility, and the great quantity of his *Designs* are without number.

There happen'd an Accident in *England* which would have been fatal to him, had not the King protected him. On the report of *Holbein's* Character, a Lord of the First Quality came to see him, but it being at a time when he was drawing a Figure after the Life, he entreated his Lordship to put off the Honour he intended him to some other day. The Lord taking this for an Affront, broke open the Door, and very rudely went up Stairs. *Holbein* hearing a noise, came out of his Chamber, and meeting the Lord at the Stair-Head, fell into a violent Passion, push'd him backwards, and flung him down Stairs from top to bottom. The Nobleman was very much hurt, and the Croud that came about him being Witnesses of his fall, it was a terrible Mortification to him. His Men wou'd have reveng'd their Master's Quarrel, but *Holbein* having barricado'd his Door, had time to save himself on the top of the House, and making the best of his Way to Court, told the King what had happen'd to him, before the Lord could come to make his complaint. His Majesty promis'd to protect him, and the Lord arriving some time after the King Commanded him not to attempt any thing against *Holbein*. This Painter dy'd of the Plague at *London* in the Year 1554, being about Fifty six Years Old. 'Tis amazing to think that a Man
born

born in *Switzerland*, and who had never been in *Italy*, should have such a good *Gusto*, and so Fine a *Genius* for *Painting*. *Sandrart* relates, that *Rubens* having been to see *Hontorst*, at *Utrecht*, and thence proceeding in his way to *Amsterdam*, was accompany'd by several *Painters*, and by *Sandrart* among the rest. Their *Conversation* running all on the *Works* of the *Learned*, and of the *Painters* in particular it fell at last on *Holbein*. *Rubens* spoke much in his *Praise*, and advis'd those of his *Profession* to observe narrowly his *Deaths Dance*, saying, he had learnt a great deal by it, as well as by *Stimmer's Wooden Prints*, having *Design'd* several things himself in his *Youth*. *Holbein* had one good *Disciple*, *Christopher Amberger* of *Ausburg*, who painted very much in *Fresco* in divers places of *Germany*.

We shall say more of *Hans Holbein*, when we come to *Treat* of the *English School*, in which *Class* he ought to be plac'd, having perform'd most of his best *Pieces* in *England*; and to the *Encouragement* he met with in the *Court* of *Henry the Eighth*, the *World* owes all that this *Painter* did in *History*, which acquir'd him the *Reputation*, not only of a *Fine*, but of a *Sublime Genius*. We shall also place all those *Painters* that flourish'd in *England*, in the *English School*, and we may as reasonably do it, as *Monſieur de Piles* has put *Ribera*, a *Spaniard*, in that of *Lombardy*, and crouded *Ferdinand Ellis*, *Philip de Champaign*, and his *Nephew*, all *Flamands*, in that of *France*.

TOBY STIMMER

Of *Schaffhausen*, was a very good *Painter*, Proofs of which he has given in his *Painting* in *Fresco* on

on the Frontispieces of several Houses in *Frankfort*, and in his own Country ; as also in several Pictures which he drew at *Strasburg*, and for the Marquiss of *Baden*. Among a great number of *Wooden Prints* which are Extant of his, those of the Bible, that were publish'd in the Year 1586. are very much esteem'd, and are the same by which *Rubens* told *Sandrart* he had profited more than by any others. *Sandrart* himself calls this Book a Treasury of Science for the Art of *Painting*. *Bernard Jobius*, a Printer at *Strasburg*, has put forth a great many of his *Prints*. *Stimmer* dy'd young. He had two Brothers, the Eldest painted on *Glass*, and the Youngest Grav'd admirably well in *Wood*. I know no more of either of them.

JOHN CORNELIUS VERMETEN

Was born in a Village near *Haerlem*. The Emperor *Charles V.* took him into his Service, and he attended him in divers Expeditions, particularly that of *Tunis*. He painted several Historical Events of that Enterprize, the *Designs* of which were afterwards Executed in Magnificent Tapestries, for *Philip II.* who left them in *Portugal*, where they remain to this Day. He work'd a long time in the Monastery of *St. Gervaise* at *Arras*, in *Brussels*, and in other Cities of the Low-Countries. The Emperor *Charles V.* lov'd to see him, for besides that he was handsome and well made, his Beard was so long, that when he stood upright it touch'd the Ground, for which he was call'd *John the Bearded*. He dy'd at *Brussels*, Anno 1559, in the Fifty Ninth Year of his Age. His Tomb is in *St. George's Church*

Church, as also his Epitaph, which he wrote himself.

ANTHONY MORE,

A Native of *Utrecht*, was Disciple to *John Schorel*, and a great Imitator of Nature. His Manner was strong, True and Firm. He drew a vast number of Portraits in the Courts of *Spain*, *Portugal*, and that of *Charles V.* for which he was paid very High Prizes, besides the Presents that were made him, by which Means he got a good Estate. He Travell'd into *Italy*, and tho' his Chief Business was drawing of Portraits, he has however, done some History-Pieces very fine in their kind. There is one of these in the Prince of *Conde's* Cabinet, in which our Saviour is represented risen from the Dead, between *St. Peter* and *St. Paul*. The Merchant, who Sold this Picture to the Prince, got a great deal of Money by shewing it at the Fair of *St. Germain*. There is an equal Degree of Force and Truth in it. *Anthony More* dy'd at *Antwerp* at Fifty Six Years of Age.

Peter Brueghel, call'd Old Brueghel,

Took his Name from the place of his Birth *Brueghel* near *Breda*. He was a Peasants Son, and *Peter Kouc's* Disciple, whose Daughter he Marry'd. He work'd with *Jeremy Kouc*, after whose Manner he did a great many things. He went to *France*, and afterwards to *Italy*. Tho' he has Treated of all sorts of Subjects, yet he delighted most in drawing Sports, Dances, Marriages, and Meetings of Country-People, among whom he often

ten mingled himself to take the more exact notice of their Actions, and to see what they did at those times, which Observations made him the best Painter of that kind that ever was. He study'd *Landskips* in the Mountains of *Friuli*, was very studious and reserv'd, minding nothing but what Contributed to his advancement in the Knowledge of his Profession, wherein he became very famous. There are several of his Pictures in the Emperor's Cabinet, and the rest of his Works are dispers'd up and down *Europe*, especially in the Low-Countries. He enter'd himself in, the Academy of *Painters at Antwerp*, Anno 1551.

FRANS FLORIS

Was the Son of a good Sculptor at *Antwerp*, and follow'd his Father's Profession till he was Twenty Years old, when he went to *Liege* to learn the Art of Painting of *Lambert Lombard*, and from thence Travell'd to *Italy*, where he apply'd himself strenuously to *Designing*. Accordingly he *Design'd* every thing that was to his *Goût*, and above all, *Michael Angelo's* Works. When he return'd into his own Country he grew famous and rich, his Performances being good and numerous ; but tho' he was a Man of Sense, and his Conversation agreeable to Persons of the best Condition, yet he abandon'd himself so to the love of Wine, that he became Intollerable even to his most intimate Friends: Nevertheless, he lov'd his Business as much as he did his Bottle. He work'd Seven Hours a day with Application and Pleasure, and the remaining part he spent with his Drinking Companions. He never play'd unless he was forc'd

forc'd to it, and us'd to say, *My Work keeps me alive, but Play would kill me.* He was call'd the *Raphael of Flanders.* He dy'd *Anno 1570,* at 50 Years Old.

CHRISTOPHER SCHWARTS

Was born at *Ingolstadt,* and Painter to the Duke of *Badaria.* He did a vast number of Pieces at *Munich,* as well in *Fresco* as in *Oil.* *Sanderart* speaks much in his Commendation, and as if he was one of the most Skillful Painters of his Age, especially in *Fresco.* He dy'd *Anno 1594.*

WILLIAM KAY

Of *Breda,* study'd the Art of *Painting* at *Liege* with *Frans Floris,* under *Lambert Lombard.* *Sanderart* having commended him as a Skillful Painter, Praises him also as a Man of Honour. He liv'd at *Antwerp* very splendidly. He drew a great number of *Portraits,* little inferior to those of *Anthony More.*

As he was drawing the Duke of *Alva's* Picture, an Officer belonging to the Courts of Justice, came to receive his Excellencies Orders concerning the Count *d'Egmont.* *Kay* pretended he did not understand *Spanish,* so the Duke spoke his Mind freely in his Presence, and bad the Officer see that the Count was Executed without Delay, which Order made such an Impression on the Mind of our Painter, who lov'd the Nobility of his Country, that he went home, fell sick, and dy'd, *Anno 1568.*

HUBERT

HUBERT GOLTIIUS,

A Native of *Venlo*, was bred up at *Wirtemberg*, where his Parents liv'd, and Learnt the First Principles of his Art of *Lambert Lombard*. He had a particular *Genius* for *Antiquity* and publish'd several large and fine Volumes on the History of *Medals*. He did little in *Painting*. He had two Wives, and the latter was so ill humour'd, that it shorten'd his Days.

PETER and FRANCIS POURBUS,

Father and Son, the former born at *Goude*, and the latter at *Bruges*. Each of them in the place of his Birth did a great many fine *Pieces* which are yet in the Churches, and remain sufficient Proofs of their Capacity. *Francis* having been, for some time, his Father's Disciple, remov'd to *Frans Floris*, whom he excell'd in *Colouring*. He was a better Painter than his Father, and there are admirable Pictures of his Drawing in the *Town-House* at *Paris*. The Father dy'd in the Year 1583. and the Son, *Anno* 1622.

D I T E R I C B A R E N T

Of *Amsterdam*, was Son of a very ordinary Painter, but the darling Disciple of *Titian*, with whom he liv'd a long while, and whose Picture he drew, which is now in the Hands of *Peter Isaac* a Painter in *Amsterdam*. When he left *Venice*, he return'd to that City and settl'd there, where he perform'd many rare *Pieces*, and dy'd at 48 Years Old, *Anno* 1582.

T

JOHN

JOHN BOL

Of *Mechlin*, was born in the Year 1534. He was a very Skillful Man, and work'd almost always in *Little*, as well in *Oil*, as in *Miniature* and *Distemper*. He was employ'd two Years by the Elector-Palatine at *Heidleberg*, from whence he went to *Mons*, and thence to *Amsterdam*, where he dy'd, Anno 1593. *Goltius* Engrav'd his Epitaph, and his Picture with it. *James* and *Rowland Savery* were his Disciples.

MARTIN HEMSKIRK

Was a *Peasant's* Son. His Father liv'd in a Village call'd *Hemskirk* in *Holland*, where *Martin* was born. In his Youth he was so dull, that the Master, with whom he was put, sent him back to his Father, despairing that he would ever be good for any thing. *Hemskirk's* Genius, like Fruit that is ripe late, some time after stirr'd him up to try once more his Success in the Art. He went to another Master, and by indefatigable Application arriv'd to a great degree of Perfection in his Profession. He was some time under the Discipline of *Schorel*, whose Reputation made him desirous to learn of him. His Genius, by little and little, made its way thro' all difficulties, and he became a Correct Painter, Easy and Fruitful in his Inventions. He went to *Rome*, and intended to stay there a long time, but after he had been there about three Years, an accident happen'd to him, which oblig'd him to return to his own Country. He settled at *Haerlem*, and liv'd there the remainder of his Days.

Most

Most of his Works were *Engrav'd*. *Vasari* gives a particular account of them, commends them, and says *Michael Angelo* was so pleas'd with one of the *Prints*, that he had a mind to Colour it. However, one may see by the *Prints* of *Hemskirk's* Works, that he did not understand the *Claro Oscuro*, and that his *Manner* of *Designing* was *Dry*. He was threescore and Sixteen Years Old when he dy'd, *Anno* 1574.

CHARLES Van MANDER

Was a Gentleman born. His Father was Lord of the Mannor of *Meulebrac* in *Flanders*, where his Son *Charles* was bred, and a great deal of Care taken about his Education. The Youth shewing early an inclination to Painting, his Father put him to *Lucas de Heer*, a famous Painter in those days, and afterwards to *Peter Udalric*. While he was under the Discipline of the latter, he drew several *History-Pieces*, taking the Subjects from the Holy Scriptures: At the same time he wrote *Plays*, for he was a *Poet* as well as a *Painter*. When he was about 26 Years old he went to *Rome*, where he stay'd three Years, and then remov'd to *Germany*. At *Vienna* he made several *Triumphal Arches* for the Emperor *Rodolphus's* Publick Entries, after which he return'd to *Meulebrac*, the Place of his Nativity.

The War breaking out about Religion, he retir'd to *Courtray*, where he painted several things for the Churches, and particularly a *Saint Catherine*, which was very much Commended.

When he return'd to his Estate at *Meulebrac* he was robb'd of all he had, and having nothing left for his Subsistence, he went aboard a

Vessel bound for *Haerlem*, where he soon recover'd the Wealth he had lost, and spent his time in the Exercises of *Painting* and *Poetry*. Among other things he drew the *History of Christ's Passion*, the *Prints* of which were Grav'd by *Geyen. Goltius*, and the two *Cornelius's* joyning with him, they form'd a sort of Academy in the City of *Haerlem* to *Design* after Nature for the Instruction of young *Painters*. His Works, in *Prose* and *Verse*, are so numerous, we should tire the Reader to name them all here. Besides a Treatise of *Painting*, he wrote the *Lives* of the *Flemish Painters*. He was kill'd by an Ignorant Physician in the Sixty Eighth Year of his Age, Anno 1607. His body lies bury'd in the Old Church at *Amsterdam*.

He had a Son whose Name was *Charles*, of his Father's humour and Profession: The King of *Denmark* invited him to *Copenhagen*, where he liv'd with the Reputation of a skilful Man.

MARTIN de VOS

Of *Antwerp*, Travell'd all over *Italy*. He was Correct in his *Designs*, and Easy in his *Invention*; but there is nothing that touches one in his Performances: However, they are very numerous, most of them are Engrav'd, and the *Prints* are to be seen. 'Twas after his *Designs* that the *Sadlers* grav'd their *Hermits*. He also drew the *Designs* of the Life of Christ, which *Vierx* Engrav'd. He was very fat, and very old when he dy'd, which was in the Year of our Lord 1604.

JOHN

JOHN STRADA

Was born at *Bruges*, Anno 1527, and descended from the Ancient and Noble Family of the *Strada's*, which, after the Death of *Charles de Gonde*, the Thirteenth Earl of *Flanders*, who was assassinated for his Tyranny in *St. Dona's Church* in *Bruges*, was dispers'd up and down every where, and became almost Extinct. The Painter we are speaking of went to *Italy*, and remain'd some time at *Florence*, where he perform'd several Pieces in *Fresco*, and in *Oil*, for the Great Duke. *Vasari* set him to work on the *Paintings* which were drawing in that Prince's Cabinet. He Design'd *Horses* very well, and his *Genius* made him incline to Paint *Huntings*. He dy'd Anno 1604. in the 77th Year of his Age. *Tempesta* was his Disciple.

BARTHOLOMEW SPRANGHER

Was the Son of a Merchant of *Antwerp*, where he was born in the Year 1546. He learnt the Principles of his Art of several Masters, and then went to *Rome*, where Cardinal *Farnese* took him into his Service. This Cardinal having undertaken to advance him, recommended him to Pope *Pius V.* who employ'd him at *Belvedere*, where *Sprangher* was 38 Months drawing the Picture of the *Day of Judgment*, which Picture is still over that Pope's Tomb. While he was working upon it, *Vasari* told his Holyness, *That whatever Sprangher did, was so much time lost.* Whether he spoke it out of Envy, or out of dislike of *Sprangher's Manner* we cannot decide,

'tis probable it might be from an ill Opinion of his Performances, for 'tis strange that *Spranger*, who form'd his Manner in *Italy*, should have improv'd it no more by the beautiful Things he saw there, and should give himself up entirely to the warmth of an Irregular Fancy. I say this without any intention to lessen the Merit of his Works, which have a great deal of Spirit in them, and were esteem'd by many Persons of Quality, especially by the Pope, who Commanded him to go on, notwithstanding what *Vasari* said against him: However, 'twas on Condition he should shew his *Designs* before he began any Pictures for his Holiness, to the end they might be Corrected where they wanted it. By this Means *Spranger* finish'd his Thoughts, which before were little more than Sketches struck out of the Fire of his Imagination: Upon all which we may make this Reflection, that 'twas not his *Gout of Design* that pleas'd the Pope and the *Romans*, who approv'd his Performances, but that there was some other part of the Art, in the Manner of this Painter, which was unknown to *Vasari*, and which had so good an Effect on the Eyes of such as were not prejudic'd against him, that it supported the Character of his Works, in spite of Jealousy or Envy.

Spranger, after having made abundance of Pictures in several Places of *Rome*, was chosen, by *John of Bologna*, the Duke of *Florence's* Sculptor, to be sent to the Emperor *Maximilian II.* who had desired a Skillful Painter of him. *Spranger* did a great quantity of Pictures for that Emperor, and *Rodolphus* who succeeded him, at *Vienna* and *Prague*. He went afterwards into his own Country, and Travell'd from one City to ano-

another in the *Netherlands* having been absent from thence 37 Years. He was very much honour'd wherever he came, and when he had seen all the Places he intended to see, and visited all his Friends, he return'd to *Prague*, where he settled, and dy'd in a very old Age.

HENRY GOLTIVS

Was the Son of *John Goltius*, a famous Painter on *Glass*. He was born in the Year 1558. in a Village call'd *Mulbrec*, in the Dutchy of *Fuliers*. He learnt his Art at *Haerlem*, and marry'd there. His Wife had had a former Husband, and by him a Son, whose Name was *Matthew*, whom *Goltius* taught to Engrave. His Troubles, occasion'd by some Crosses in his Domestick Affairs, threw him into a Distemper which turn'd to a shortness of Breath, and that to Spitting of Blood, which continu'd three Years, and he could find no Remedy for it: In Despair of Life he resolv'd to Travel to *Italy*. His Friends did what they could to dissuade him from a Journey, which they thought none but a Mad-man would undertake in his Condition. They shew'd him what danger he was about to run, and that his health was so ill settled it might cost him his Life. He answer'd, *He had rather die learning something, than Live in such a languishing State as he was in, and that since his own Country agreed with him no better, he would try another.* Accordingly he went thro' most of the chief Cities of *Germany*, where he visited the Painters, and the Curious. To prevent his being known, he past for his Man's Servant, pretending he was entertain'd by him for his Skill in *Painting*. By this means he heard what one

and t'other said of his Works, without knowing who he was, which was a great pleasure to him. His Disguise, his Diversion, the Exercise of his Journey, and the different Air of the Countries thro' which he Travell'd, had such an Effect on his Mind and Body, that he recover'd his former Health and Vigour.

He Design'd an infinite number of *Pieces* at *Rome* and *Naples*, as well after the *Antique*, as after *Raphael*, *Polidoro*, and other famous Masters. He painted very little himself, and his Distemper taking him again, he was forc'd to enter into a new Course of Physick. The Physicians cur'd him by a Milk Diet, and advis'd him to return to his Native Air. He came back to *Haerlem*, where he Grav'd several things in several *Manners*, and at last having form'd a particular one, he put forth abundance of fine *Prints* drawn after the *Designs* which he brought out of *Italy* with him.

One may perceive, by the *Prints* that were of his Invention, that his *Gift* of *Designing* was not very natural, and that his *Manner* had something in it that was wild: However, 'tis visible also, that he manag'd his *Graver* with great steadiness, and extraordinary Lightness. He dy'd at *Haerlem* Anno 1617. At Fifty Nine Years of Age.

JOHN van ACH.

So call'd from the Place of his Father's Abode, which was *Aix la Chapelle*. He himself was born at *Cologne*, in the year 1556. Having been *Spranger's* Disciple for some Time, he Travell'd from one City to another all over *Italy*, seeking after opportunities to improve himself in the Study

Study of his *Art*. From *Italy* he went to *Germany*, where the Emperor *Rodolphus* took him into Favour, and sent him to *Rome* to *Design* the *Antiques*. This Prince was a Passionate Lover of the *Fine Arts*, a good Critick in them, and a great Encourager of Merit in all Artists. *John van Ach*, at his return, Work'd a long while for the Emperor. His Performances deserve Praise, and got him the Character of the greatest Master of his Time. The Emperor valu'd him as well for his Prudence, as Skill; and he employ'd all his Credit at the Imperial Court, to oblige Men of Merit. He dy'd there loaden with Riches and Honour, and belov'd and Esteem'd by all that knew him.

JOSEPH HEINTS

Of *Bern*, was entertain'd in the Emperor *Rodolphus's* Service, at the same time that *John van Ach*, *Sprangher*, *Hufnagle*, *Brueghel*, *Rowland Saverly*, *John* and *Giles Sadeler*, and others were employ'd by him. The Emperor sent him into *Italy*, to *Design* the finest *Statues* and *Pictures*, and he succeeded so well therein, that he was particularly favour'd by that Prince, for whom he did a great many admirable *Pieces*, which were Engrav'd by the *Sadeler's*, *Lucas Killan*, and *Isaac Mayer* of *Frankfort*. He dy'd at *Prague*, very much lamented by Persons of the best Quality, for he was himself a Man of Honour. He had a Son who was a Painter.

Matthew

Matthew and Paul Bril, Brothers,

Of *Antwerp*, were good *Landskip-Painters*, and good *Topographers*. *Matthew* being employ'd on the Works of the *Vatican*, his Brother *Paul* came to *Rome*, where they did each of them several things in *Fresco*. *Matthew* dy'd in the year 1584. *Paul* his younger Brother, who liv'd to be 72 years old, left a vast number of rare *Pieces* behind him, when he departed this Life, Anno 1622. His Works are in most of the *Cabinets* of the Curious, and very much esteem'd by them.

CORNELIUS CORNELIUS

Of *Haerlem*, was the Son of *Peter Cornelius*, a Skilful Painter. He was born in the year 1562, and tho' he had never been in *Italy*, drew a great many very fine *Pieces*, and bred up good Disciples. He joyn'd with *Charles van Mander*, in erecting an Academy of Painting at *Haerlem*, about the year of our Lord 1595.

ADAM van NOORT

Of *Antwerp*, was Son and Disciple of *Lambert van Noort*. He Painted in *Great*, and had the Reputation of being a *Master*. He was so full of Business, he had not time to go out of his own Country. He was *Rubens's* first Master, and dy'd at *Antwerp*, Anno 1641. being fourscore and four years old.

O T H O V E N I U S,

Or *Othavio Venus*, a *Dutchman*, was descended of a considerable Family in the City of *Leyden*, and born in the year 1556. He was carefully educated by his Parents in the Study of the *Belles Lettres*. He learn'd at the same Time to *Design* of *Isaac Nicholas*. He was but fifteen years old, when the Civil Wars oblig'd him to leave his Country; he retir'd to *Liege*, finish'd his Studies, and there gave the first proofs of the Beauty of his Mind. He was particularly known to Cardinal *Groosbeck*, who gave him Letters of Recommendation when he went to *Rome*, where he was entertain'd by Cardinal *Maduccio*. His Genius was so active that he at once apply'd himself to Philosophy, Poetry, the Mathematicks and Painting. He became a great Proficient in *Designing* under the discipline of *Frederico Zuccherò*. He acquir'd an excellence in all the parts of Painting, especially in the knowledge of the *Claro Oscuro*; by which he was reckon'd in *Italy*, to be one of the most Ingenious and most Universal Men of his Age. He liv'd at *Rome* seven years, during which Time he perform'd several rare Pieces, and then passing into *Germany*, was receiv'd into the Emperor's Service. After this the Duke of *Bavaria* and the Elector of *Cologne* employ'd him, but all the advantages that he got by his Service in the Courts of Foreign Princes, cou'd not detain him there; he had a desire to return into the *Low-Countries*, whereof *Alexander Farnese*, Prince of *Parma*, was then Governor. He drew his Picture, arm'd Cap-a-pe, which confirm'd his Reputation in the *Netherlands*. After the death of that Prince, Ve-

nus

nus retir'd to *Antwerp*, where he adorn'd the principal Churches with his Paintings. The Arch-Duke *Albert*, who succeeded the Prince of *Parma* in the Government of the *Low-Countries*, sent for him to *Brussels*, made him Master of the Mint, and tho' it took up much Time, *Otho* found leisure to exercise himself in his Profession. He drew the Arch-duke and his Wife the Infanta *Isabella's* Portraits in Great, which were sent to *James I.* King of Great Britain : And to shew his knowledge of *Polite Learning*, as well as that of Painting, he publish'd several Treatises, embellishing them with Cuts of his own Designing, as *Horace's Emblems*, *The Life of Thomas Aquinas*, and the *Emblems of Love*, all which I have seen, and in which there is a great deal of Art and Grace. *Venius* Dedicating the *Emblems of Profane Love* to the Infanta *Isabella*, she oblig'd him to do the like by *Divine Love*. *Lewis XIII.* made him very fair Offers to tempt him to enter into his Service, but he wou'd never leave his own Country, satisfying himself with the Character and Employments he held there. He was the first since *Polidore Caravaggio*, who reduc'd the *Claro Oscuro*, to a Principle of the Art of Painting. *Rubens* perfected what he began, and the whole *Flemish School* learn'd it of him. *Venius* dy'd at *Brussels*, Anno 1634. in the threescore and eighteenth year of his Age. He had two Brothers; *Gilbert*, who was a Graver, and *Peter*, a Painter. He had also the Honour to breed up the famous *Rubens* in his Art.

R JOHN BOTTENHAMER

Was born at *Munich* in *Bavaria*, in the year 1564. He learnt the Rudiments of Painting of his Father ;

Father; but he form'd his *Manner* in *Italy*, under the Discipline of *Tintoret*, whose Disciple he was. He Painted in *Fresco* and in *Oil*: His *Invention* was easy and agreeable: He Work'd very much in *Fresco* at *Munich* and *Ausburg*, where there are great Proofs of his Ability still remaining. He got Money apace, but being Extravagant, squander'd it away as fast as he got it.

PETER CORNELIUS DERICK

Of the City of *Delft*, imitated *Bassano's Manner* so Naturally, that the Curious are often deceiv'd by it.

Sir PETER PAUL RUBENS,

Whom, in some sort, we may call the *Honour of Painting*, was Originally of *Antwerp*, where his Father *John Rubens*, of noble Extraction, held the Office of *Counsellour in the Senate*: When the Civil Wars broke out, they oblig'd him to leave his Country, and retire to *Cologne*, in which City his Son *Peter Paul Rubens* was born in the year 1577. The care his Parentstook of his Education, and the vivacity of his Wit, made every thing easy to him, that he had a Mind to learn. He was so ingenious, that 'twas thought his Merit wou'd advance him to his Father's Post: But he had not resolv'd upon any Profession when his Father dy'd, and the Troubles in the *Netherlands* abating, his Family return'd to *Antwerp*. He continu'd there his Studies of the *Belles Lettres*, and at his leisure-hours, diverted himself with *Designing*, feeling in himself

a strong inclination to the Exercise of that Art, to which he was carry'd away by a secret impulse of Nature, who had sow'd the Seeds of it deep in his Mind. His Mother, perceiving his desires to improve himself in it grew stronger every day, permitted him to learn to *Design* of *Adam Van Noort*, who was a Painter of some Note; but when *Rubens* had been long enough with him to see that he was not for his purpose, he remov'd to *Otho Venius*, who was not only a good Painter, but a Man of Wit, Master of the Principles of his Art, and well vers'd in the *Belles Lettres*. These rare qualities agreeing with *Rubens's* Genius, the Master and Disciple contracted an intimate Friendship, and this was the occasion of his giving himself up entirely to his Art, which he at first intended to learn only for his Pleasure; to which, the Losses his Family suffer'd in the Civil Wars, were no small inducement.

He Learn'd with so much ease, and work'd with so much application, that 'twas not long before he equall'd his Master. He only wanted to improve his Talent by Travel: To that end he went to *Venice*, and in the School of *Titian*, perfected his knowledge of the Principles of *Colouring*.

In this City he became acquainted with one of the Duke of *Mantua's* Gentlemen, who propos'd to him, on behalf of his Master, to enter into that Duke's Service in the same quality. The Excellent Paintings which are at *Mantua*, and of which *Rubens* had heard much talk, were the chief motives to his accepting this Proposal. He soon grew in Credit at the Court of *Mantua*, where, having carefully study'd *Julio Romano's* Works,

Works, he made no long stay. Thence he went to *Rome*, and with the same care apply'd himself to the study of the *Antique*, the Works of *Raphael*, and every thing that might contribute to his Perfection in his Art. What was agreeable to his *Gout* he made his own, either by Copying, or making Reflections upon it, which he presently wrote down; and he generally accompany'd those Reflections with *Designs*, drawn with a light stroke of his Pen, carrying always about him two or three Sheets of Blank-Paper for that purpose. While he was in *Rome*, he drew the Pictures for the Altar of the Church of *Santa Croce* and others for the *Chiesa Nova*, belonging to the Fathers of the Oratory.

He had been seven years following his Studies in *Italy*, when he receiv'd advice that his Mother was dangerously ill. He took Post immediately and return'd to *Antwerp*, but his Mother dy'd before his arrival. Soon after he marry'd *Katherine de Brents*, with whom he liv'd four years. He lov'd her extreamly, and when she dy'd, was so troubl'd at her Death, that he left *Antwerp* for some time, endeavouring to divert his Sorrow by a Journey to *Holland*. He went to *Utrecht*, to visit *Huntorst*, for whom he had a great Value. *Sandrart*, who was then *Huntorst*'s Disciple, waited upon *Rubens* to all the Cities of *Holland*, and says, that as they were on their way from one Town to another, *Rubens*, speaking of the Works of the Painters that he had seen in his Journey, prefer'd *Huntorst*'s Manner of Painting, and *Bloemaert*'s Compositions, to any he had seen; and that he was so in love with *Cornelius Polemburgh*'s Pictures in *Little*, that he desir'd him to draw some for him. *Rubens*'s second Wife was *Helena For-*
man,

man, who was indeed a *Helen* for Beauty, and help'd him very much in the Figures of *Women*, which he Painted.

Rubens's Reputation spreading over all *Europe*, there was never a Painter but coveted to have something or other of his Drawing ; and he was so importun'd on this account, that he was forc'd to leave his Designs to be Executed by his Disciples, whose Pictures he touch'd over again with fresh Views, a lively Understanding, and a readiness of Hand, answerable to the quickness of his Wit, which got him a good Estate in a small time : But there is a vast deal of difference between these Pieces, and those that were all of his own *Drawing*. The former are an injury to the Reputation of the latter, for they are generally *ill design'd*, and lightly Painted.

Queen *Mary of Medicis*, Wife of *Henry IV.* being desirous that *Rubens* shou'd Paint the *Luxemburg* Galleries at *Paris*, invited him to come thither, whither he came at her Request to take a view of the Places, and draw his *Designs* for two of those Galleries. The History of that Queen's Life, was intended for the Subject of one of his Pieces, and the Life of *Henry IV.* for the other. *Rubens* began the Gallery first, that was to be Painted with the Story of the Life of *Mary of Medicis*, which he finish'd, but the King's Death happening presently after, hinder'd his completing the History of his Reign, towards which he had begun several Pictures. The Queen, who lov'd Painting, and *Design'd* very neatly herself, oblig'd *Rubens* to draw two of the Pictures that were part of her Story, in her Presence, that she might have the Pleasure to see him Paint.

While

While *Rubens* was at *Paris*, the Duke of *Buckingham* happen'd to come there, and became acquainted with him. He was taken with his good Sense ; and finding it to be equally solid and penetrating, he recommended him to the Infanta *Isabella*, who made him her Ambassador in *England*, to Negotiate a Peace with King *Charles I.* in the name of her Nephew *Philip IV.* King of *Spain*, and in her own. The Treaty took effect, and King *Charles*, in acknowledgment of the Service he had done the Crown of *England*, presented him, in full Parliament, with a Sword and Garter, both of them enrich'd with Diamonds, and together worth twelve thousand Crowns.

We must desire the Reader's excuse for giving him the Trouble of Reading the last Paragraph, which is as false as ridiculous; but there scarce ever was a French Historian, who out of the inveterate hatred the French naturally bear our Nation, has not every where, when he speaks of the Affairs of England, done it with all the disadvantage that malice and falshood cou'd suggest. Even this Writer, otherwise fair and equal in his report of things, cannot forbear reflecting on the Honour of our Country, and to do it is guilty of the greatest absurdity in the World. He makes King Charles present Rubens with Gifts to the Value of Three Thousand Pound, for Concluding a Peace between England and Spain, as if England was so fond of the Friendship of the Spaniards, or so afraid of their Power, that she thought she cou'd not Reward the Man sufficiently that had been a chief Instrument in the Treaty, which is as likely as that the King shou'd do him so much Honour in full Parliament, a Falsity too obvious to need Confutation ; but such is the veracity of the French Writers, when they have any thing to say of England, they will

not name those of our Nation, whom they cannot, without more than common assurance, mention but with Honour, and for that reason the whole English School was sunk by this Historian. We shall say more of it hereafter. The Truth of Rubens's Success in the Court of England, is, He Concluded the Treaty, and Painted the Banqueting-House, for which the King paid him so much Money; and as he was a Man of Merit, Knighted him. He sold the Duke of Buckingham so many Pictures, Statues, Medals and Antiquities, that the Duke paid him Ten Thousand Pound for the Purchase. He was his intimate Friend; and Rubens's Character was such, that the Duke got as much Honour by Rubens's Friendship, as Rubens did by his; for if the one was great in Favour, Riches, Power and Dignities, the other was as great in Fame, Merit, Knowledge, and the Glory of being the Prince of his Profession. To return to Monsieur de Piles's History of him,

When he went to Spain, to give Philip an account of his Negotiation, he had also the Honour of Knighthood from him, besides many magnificent Presents. He drew the Portraits of the Royal Family, and Copy'd some of Titian's for his own use.

While Rubens was in Spain, Don John, Duke of Braganza (who was afterwards King of Portugal) being a Lover of Painting, and hearing much talk of Rubens's Excellence in that Art, wrote to some Lords that were his Friends in the Court of Madrid, to desire they would so order the matter, that Rubens might visit him at Villa Vitiosa, the Place of his Residence. Rubens was well enough pleas'd with the Journey, and set out with a great Train, which some of the Duke's Friends giving him notice of, he was so frightened,

frighted that he sent a Gentleman to meet him, and tell him, the Duke his Master being oblig'd to go from home about an extraordinary Affair, desir'd him not to come any farther, and that he wou'd accept of Fifty Pistoles for the Charge he had been at in coming so far. *Rubens* refus'd the Pistoles, saying, *He did not want any such supply, having brought two Thousand along with him, which he intended to spend in the Duke's Court in fifteen days, the time he had allotted for his stay there.*

Sir *Peter* returning to *Flanders*, had the Post of Secretary of State confer'd on him; however, he did not leave off his Profession, the extent of his Understanding being large, enough to do the Duties of his Office, and to Exercise himself in his Art. Thus loaden with Riches and Honour he liv'd several Years. At last the Gout, with which he had been a long time afflicted, flew up to his Stomach, and kill'd him, *Anno 1640.* in the sixty third year of his Age. He left two Sons by his second Wife: The eldest succeeded him in the Office of Secretary of State, and the other was very well provided for by the share of his Father's Estate, which fell to him.

He was good natur'd and obliging; his *Genius* was full of Fire, his Sense Solid and Sublime. He was universally Learned; and for the Politeness of his Manners, and the Perfection of his Knowledge, he was belov'd and esteem'd by Persons of the best Rank. He spoke six Languages; and when he wrote to Men of Learning, or made any Observations on his Art, he always did it in *Latin*.

Never aainter produc'd so many, and so great Compositions as *Rubens*. The Palaces of several Princes, and the Churches in *Flanders*, can give

substantial proofs of this assertion. 'Tis difficult to decide where his Finest Pieces are. There is hardly a Place in *Europe*, but has some token of his Ability ; however, the Cities of *Antwerp* and *Paris*, seem to be the depositories of his most valuable Paintings. The good Judges, and skilful Painters, who examine his VVorks with care, will easily be convinc'd that *Rubens* not only carry'd the Art of Painting to a very high degree, but that he open'd a way, which will lead those that proceed in it, to Perfection.

He had a great many good Disciples, as *David Teniers*, *Van Dyck*, *Jordan*, *Foust*, *Soutmans*, *Diepembeck*, *Van Tulden*, *Van Mol*, *Van Houk*, *Erasmus Quillinus*, and others, of all whom *Van Dyck* distinguish'd himself most, and did his Master most Honour.

Rubens at first propos'd to himself to imitate *Michael-Angelo da Caravaggio's* Manner of Painting, but finding it too laborious, he left it, and form'd another more expeditious and agreeable to his Genius.

One *Brendel*, a Painter, who was also a Famous Chymist, coming to see him, ask'd him if he would joyn with him in searching after the Philosophers Stone, telling him to encourage him, he had little more to do to come at it, and they might both of them make their Fortunes by it. *Rubens* answer'd, *He came too late by above Twenty Years, for he had himself found out the Philosophers Stone, by the help of his Pencil and Colours.*

Abraham Johnson, a skilful Painter of *Antwerp*, whose only fault was Laziness and Debauchery, complaining of Fortune, and being jealous of *Rubens*, challeng'd him, proposing to him to draw each a Picture, as a Tryal of Skill, and to leave

leave it to certain Criticks, to determine whose Performance was best *Rubens* did not think fit to accept of the Challenge, answering, *That he willingly yielded the Preference to him; that both of them shou'd continue to do their best, which he intended to the utmost of his power, and no doubt the Publick would do them both Justice.*

Reflections on the Works of Sir PETER PAUL RUBENS.

'Tis very easy to perceive by the Works of this Painter, that his *Genius* was of the first Order, which he cultivated by a profound Knowledge in all sorts of Literature, by a nice Enquiry into every thing that had Relation to his Profession, and by indefatigable Labour. Thus his *Invention* was ingenious, and accompany'd with all those Circumstances that were worthy a Place in his Subject. He painted in all kinds, often the same things, but very differently. No Man ever treated Allegorical Subjects so learnedly and clearly as *Rubens*; and as *Allegories* are a sort of Language which consequently ought to be Authoriz'd by Use, and generally Understood, he always introduc'd those *Symbols* in his *Pieces*, which *Medals*, and other Monuments of Antiquity, have render'd familiar, at least, to the Learned.

As his *Invention* was Ingenious, so his *Disposition* was advantagious; every particular Object in his Pictures was seen with pleasure its self, and contributed also to the good Effect of the whole together.

Tho' *Rubens* liv'd seven Years in *Italy* ; tho' he made a considerable Collection of *Medals*, *Statues*, and Engrav'd *Stones* ; tho' he Examin'd, Understood and Extoll'd the Beauty of the *Antique*, as appears by a Manuscript of his, the Original of which is in my Custody, yet, thro' Education, and the Nature of his Country, he fell into a *Flemish Character*, and sometimes made an ill choice offending against the Regularity of *Design* : However, tho' this is a fault that is blameable where-ever 'tis found, and tho' his knitting of the Joints is a little too Extravagant, yet the best Judges must confess, that *Rubens* was very far from being Ignorant in *Designing*, for in most of his Pictures he has shewn a great deal of Penetration in it. There is a piece of his Drawing in the City of *Gaunt*, a Representation of the *Fall of the Damn'd*, in which there are near 200 Figures *Design'd* with a good *Gusto*, and very Correctly. By this we may perceive, that *Rubens's* Errors in *Designing* proceeded from the Rapidity of his Productions.

There are abundance of his Pictures at *Paris*, especially in the *Luxemburg-Galleries*. I refer the Impartial Criticks to those Pieces, and they will find enough, in the *Divinities* and Principal *Figures* at least, to satisfy the nicety of their Judgment.

He express his Subjects with equal *Energy* and *Perspicuity*, to which he added *Nobleness* and *Grandeur*. His particular *Expressions* are suitable to the Subject. The Spectator is every-where mov'd by them, and there are some of them of a *Sublime Character*.

His *Attitudes* are simple and natural without Coldness, *Contrasted* and *Animated* without exaggeration, and vary'd with Prudence

His

His Figures are adjust'd with a good Gout, and his Draperies are set with Art. They are diversify'd and agreeable to the Sex, Age and Dignity of the Persons represented. The *Folds* are large, well plac'd, and expose the Naked without Affectation.

He has shewn as much judgment in his *Landships* as in his *Figures*, and when he represents *Prospects*, naturally ungrateful and insipid as those of *Flanders* are, he renders them *Picquant* by the *Claro Oscuro*, and by the Accidents which he introduces into his Composition. The Forms of his *Trees* are not very Elegant. They resemble those of his own Country too much, and his Touches are not so fine as *Titian's*.

His *Architecture* is heavy, and has something of the *Gothique* in it. He often makes use of the Licences, but they are Judicious, Advantageous and Imperceptible.

Every thing that depends on *Colouring* is admirable in *Rubens*. He advanc'd the Knowledge of the *Claro Oscuro* more than any Painter ever did, and shew'd the Necessity of it.

By his Example he made the method of pleasing the Eyes a Precept. He Collected his Objects after the *Manner* of a Bunch of *Grapes*, of which the *Grapes* that are in the Light make altogether a *Mass* of Light, and those that are in the Dark, a *Mass* of Darknes. Thus all the *Grapes* making one single Object, the Eyes behold them without distraction, and may, at the same time, distinguish them without Confusion.

The Reader will perceive we differ in the Translation of this Simile, from the Translation of the same Comparison in the first Chapter. As plain and familiar as it seem'd to Monsieur de Piles, and the Pain-

ters, we wanted to be more enlighten'd in it to make it clear to such as are not of the Profession. We have been *Literal* in rendring it into English in this Place, and because Monsieur de Piles has examin'd it better in his *Observations on Monsieur de Fresnoy's Art of Painting*, we shall add that Explanation to this here. His Words are these :

' *Titian*, by this judicious and familiar Compari-
' son, means that a Painter ought to Collect the
' Objects, and to dispose them in such a Manner
' as to Compose one whole, the several Contigu-
' ous Parts of which may be enlighten'd, many
' shadow'd, and others of broken Colours, to be in
' the Turnings, as on a Bunch of Grapes many
' Grapes, which are the Parts of it, are in the
' Light, many in the Shadow, and the rest faint-
' ly Colour'd to make them go farther back. *Ti-*
' *tian* once told *Tintoret*, That in his greatest Works
' a bunch of Grapes had been his principal Rule, and
' his surest Guide.

This *Assemblage* of Objects and Light is call'd a *Groupe*, and let the number of the Figures that enter into a *Composition*, be never so great, *Rubens* never made above three *Groupes* in one Piece, that the sight might not be scatter'd by a Multiplicity of Objects, alike sensible and expos'd. He also industriously conceal'd the Artifice as much as possible, and only those that understand its Principles can discover it.

His *Carnations* are very fresh, each in its Character. His *Tints* are just, and employ'd with a free hand, without being Jumbled by the mixture, for fear they should fully and lose too much of their Lustre or Truth, which appear'd in them when the work was first done. *Rubens* observ'd this Maxim with the more care, because
his

his Performances are *Grand* and consequently to be view'd at a distance, wherefore he endeavour'd to preserve the Character of his Objects, and the freshness of his *Carnations*.

To this end he not only did his utmost to keep his *Tints* pure, but he made use of the most Lively Colours to have the effect he intended. He succeeded in his endeavours, and is the only Person who understood how to join a great Lustre, to a great Character of *Truth*, and amongst so much *Brilliant* to maintain a Harmony, and a surprising Force, for which reason we may reckon the supream Degree, to which he rais'd *Colouring*, to be one of the most valuable Talents of this Painter.

He was a Man of an universal *Genius*, and Excell'd as well in *History-Painting* as in *Portraits*, *Landskips*, *Animals*, and every thing that was proper to be Painted.

His Labour was light, his Pencil Mellow, and his Pictures finish'd, but not like some Painter's who with over-straining and earnestness of finishing their Pieces, do them more harm than good. He had several Disciples who executed his *Designs*, on which account many Pictures are attributed to him that were not of his doing. His own works, to which he gave the last Hand, shew that never Painter was more easy in the Execution of his *Designs* and that the wonderful effect which they have on the Eyes of the Spectator, did not proceed so much from his Consummate Experience, as from the certainty of his Principles.

ADAM

ADAM ELSHEIMER

Born at *Franckfort* upon the *Main*, was a Taylor's Son, and at first a Disciple of *Philip Uffenbach*, a Man of Sense, who aiming at a great many things, had little Experience of the *Practical* Part of the Art, tho' he was Master of the *Theory*. *Adam* having learnt of him as much as he cou'd teach him, went to *Rome*, where he spent the remainder of his Days. He was very Studious, and Exercis'd himself chiefly in *little Figures*. He finish'd every thing he did extremely : His *Colouring* was good, and his *Compositions* Ingenious. Count *Gaude* of *Utrecht*, Grav'd seven Pieces after him with equal Fineness and Force. There were several other *Prints* Engrav'd after his Works, part of which he Etch'd himself, and part were Grav'd by *Madelain du Pas*, and others.

His Memory was so good, that if he had seen any thing, he wou'd keep it in his Mind for some time, and then Paint it exactly without *Designing* it when he first saw it. Tho' he liv'd in Reputation at *Rome*, and sold his Pictures at high Prices, yet he took up so much Time in finishing them, that he cou'd not sell enough to answer the Expence of his House : This made him so Melancholly, that he neglected his Business, and Liv'd only upon what he cou'd borrow ; by which means he ran so far in Debt, that not being able to get out of it, he was thrown into Prison, where he fell Sick, and tho' he was soon releas'd, his Distemper continu'd. He cou'd not bear the disgrace, nor survive it : His Disease and Trouble encreasing, carried him to his Grave in the year

1610.

1610. The *Italians* themselves, who had a particular Esteem for him, lamented the loss of him. *James-Ernest-Thomas* of *Landau* was his Disciple, and his Pictures are so like *Adam's*, that they are often taken the one for the others.

ABRAHAM BLOMAERT,

Born at *Gorcum*, Anno 1567. follow'd his Father to *Utrecht*, where he was Educated, and always Liv'd. His Father was an Architect, his Masters some ordinary Painters, whom he lit upon by Chance, and he lookt upon the Time he spent with them, as so much thrown away. He form'd a Manner to himself after Nature, and as his Genius directed him. It was Easy, Fruitful, Graceful and Universal. He understood the *Claro Oscuro*. The Folds of his Draperies were large, and had a good Effect; but his Gout of *Designing* had too much of his own Country in it. There were a vast number of Prints Grav'd by the best Gravers after his Works. He dy'd at fourscore years of Age, Anno 1647. He had three Sons, of whom *Cornelius*, the Excellent Graver, was the youngest.

HENRY STENVICK.

Stenvick was the Place of his Nativity. He learnt the rudiments of his Art of *John Uries*. He delighted in *Drawing* the *Perspectives* of the insides of Churches, and did every thing in this way that cou'd be done. The Wars of *Flanders* drove him out of his own Country to *Frankfort*, where he settl'd and follow'd his Profession till he dy'd, Anno 1603. He had a Son who
cook

took a fancy to the same kind of Painting. He was employ'd by *Charles I.* King of *England*. He liv'd very Honourably at *London*, and when he dy'd, his Widow remov'd to *Amsterdam*, where she got her Living by Painting *Perspectives*, as her Husband and Father-in-Law had done before her.

ABRAHAM JOHNSON

Of *Antwerp*, had a wonderful Genius for Painting, and in his Youth did some things that put him above all the young Painters of his Time; but falling in Love, he neglected his Studies and Business, to follow his Courtship. The young Woman liv'd at *Antwerp*, and he was so assiduous in his Addresses, that he gain'd, and married her. Now, as if he had no more to do, since he had got a Wife, he minded nothing but his Pleasures, and soon spent what he had laid by before he marry'd. His Circumstances growing low, instead of blaming his own Laziness, he complain'd of the little Justice that was done his Merit. He grew jealous of *Rubens*, challeng'd him to draw a Picture with him, and propos'd several Persons to judge whose Performance was best when they had both done them. *Rubens* reply'd, *He willingly submitted to him in that Point, and the World wou'd do them both Justice*, refusing to accept the Challenge. There are some of *Johnson's* Works in the Churches at *Antwerp*, and a *Descent from the Cross*, which he drew for the Great Church at *Boisleduc*, a Piece so admirably well perform'd, that it has been taken for *Ruben's*, and indeed, is not inferior to the Works of that Painter.

GERARD SEGRE

Of *Antwerp*, went to *Rome*, and after having Study'd the Principles of his Art some time, gave himself up entirely to *Manfredè's* Manner, and, at last, excell'd him in the Force and Union of his Colouring, as one may see by his *Painting* at *Antwerp*, and elsewhere. But *Rubens* and *Vandyck's* Manners being generally approv'd of, *Segre* was forc'd to change his, or his Pictures would have lain upon his Hands. His good Sense, and the Knowledge he had of his Art, made the change easy to him, and he succeeded in his new Style. He dy'd at *Antwerp*, in the year 1651. leaving a Son of his own Profession behind him.

MICHAEL JOHNSON MIREVELT,

Born at *Delft*, Anno 1568. was a Goldsmith's Son, and the Disciple of *Anthony de Montfort* of *Blocland*. He Learn'd his Art very easily, and tho' he was successful in his *History-Pieces*, yet by little and little he left off that sort of Painting, and did nothing but *Portraits*, which he perform'd with Beauty and Facility. His Reputation was so great, that he drew a prodigious number of them, and sold them at what price he pleas'd. He never wou'd take less than 150 Florins a-piece. *William Jaques* of *Delft* Grav'd after him, and his Prints are both numerous and fine.

CORNELIUS SCHUT

Of *Antwerp*, was Born with a lively Imagination and a great Talent for Painting, which is seen by his Productions. He always season'd them with Poetical Ideas. He had little Business, and imputing it to *Rubens's* Reputation, he was very angry with that Painter, railing at him as one that was Covetous ; but *Rubens* took no other Revenge of him, than to procure him Work.

GERARD HUNTORST

Of *Utrecht*, was Born in the year 1592. and past for one of the best Painters of his Time. He was *Blomaert's* Disciple ; he afterwards went to *Rome*, where having Study'd *Designing*, he exercis'd himself with so much application and success in Drawing *Night-Pieces*, that no body ever did it so well as He. When he return'd to *Utrecht*, he drew several *History-Pieces*. He was so Sober, and a Man of so much Honour, that most of the young Men of Quality of *Antwerp*, were sent to him to learn to *Design*. He also taught the Queen of *Bohemia's* Children to *Design*, the Prince-Palatine, and the four Princesses, their Sisters, were his Disciples. Among whom, her Highness, the Princess *Sophia*, and the Abbess of *Maubuisson*, distinguish'd themselves by their Skill in Painting. *Charles* the First, King of *England*, invited *Huntorst* to come to *London*, where he did several *Grand Performances* for his Majesty : When he return'd to *Holland*, he Painted the Prince of *Orange's* Houses of Pleasure. In which he drew abundance of Poetical Subjects,

as

as well in *Fresco*, as in *Oil*, particularly in the Palace called *la Maison du Bois*, the Boarded House, half a League from the *Hague*.

Sir ANTHONY VANDYCK

Was born at *Antwerp*, in the year 1599. He had the happiest Pencil that ever any Painter was blest with, *Correggio* only excepted, besides whom none can dispute that Excellence with him. *Vandyck* was *Ruben's* Disciple, and assisted him in the Performance of his most considerable Pieces. He went to *Italy*, staid a short time at *Rome*, and then remov'd to *Venice*, where he skim'd the Cream (if you will allow the Phrase) of *Titian's* Works, and the Works of the whole *Venetian School*, to strengthen his own *Manner*; proofs of which appear'd in the Pictures he drew at *Genoa*, where he left behind him many Excellent Peices. When he return'd to *Flanders*, he did several Pieces of History, that rendred his Name famous all over *Europe*; but believing he shou'd be more employ'd in the Courts of Foreign Princes, if he apply'd himself to *Painting after the Life*; he resolv'd, at last, to make it his chief Business, knowing it not only to be the most acceptable, but the most advantageous part of his Profession. Besides, he was willing to signalize himself by a Talent, which Nature had particularly favour'd him with. Cardinal *Richlieu* invited him into *France*, where not liking his Entertainment, he staid a very little while; and thence went to *England*, being sent for by King *Charles*, who receiv'd him very graciously. He was so much employ'd in *Drawing the Portraits* of the Royal Family, and the Lords
of

of the Court, that he had no time to do any *History Pieces*. He did a prodigious number of *Portraits*, about which he took a great deal of care at first ; but, at last he ran them over hastily, and Painted them very slightly. A Friend of his asking him the reason of it, He reply'd, *I Workt a long Time for my Reputation, and I do it now for my Kitchen*. By this method he got a good Estate, marry'd a Woman of Quality, and kept a noble House. He dy'd in *London* in the year 1641. at forty two years of Age. 'Tis probable he shortn'd his days by wasting his Spirits, with too much application to his Business, without which he cou'd not have perform'd the vast number of Pictures that came out of his Hands. *Hanneman* and *Remy* were his best Disciples.

Reflections on the Works of Sir ANTHONY VANDYCK.

Never did any Disciple profit more by his Master's Lessons, than *Vandyck* did by *Rubens's*. However, tho' he was Born with a fine *Genius* ; tho' his Judgement was Solid, and his Imagination Lively ; tho' he learnt with Ease, and Practis'd betimes all his Master's Principles, yet his Mind was not of so large an extent, as that of *Ruben's*.

His *Compositions* were full, and conducted by the same Maxims, as were those of *Ruben's* ; but his *Invention* was not so Learned, nor so Ingenious as his Master's. Tho' he was not very correct, nor very well grounded in the part of *Designing*, he has nevertheless done something in that kind, that are worthy Esteem : When with
the

the delicacy of his Choice, he observ'd Nature faithfully and judiciously : He drew several *Portraits* of a *Sublime* Character : He dispos'd of them so, that it gave them an equal degree of Life and Grace. He always dress'd them according to the Fashion of the Times, from which he drew what was most for the advantage of Painting, and shew'd by it, that nothing is too hard for Art and Genius, which can make the most ungrateful things beautiful. He *Design'd* his *Heads* and *Hands* with the utmost Perfection, and acquir'd a habitude of making the latter exactly beautiful and proportionable. He chose his *Attitudes* agreeable to the Persons, and took his Time to draw a Face when it had its best Looks on. He observ'd its Charms and Graces, he kept them in his Mind, and not only imitated Nature, but heightn'd her as far as he cou'd do it, without altering the *Likeness*. Thus, besides the *Truth* in *Vandyck's* Pictures, there's an Art which the Painters before him seldom made use of. 'Tis difficult to keep within bounds in doing so. A Painter ought to see with *Vandyck's* Eyes, to find out what is to be found in that matter, to make use of his discoveries, and not to transgress the Limits which Nature has prescrib'd him : Nay, *Vandyck* himself, as admirable a Genius as he was, has not always put this Artifice in Practice without abusing it, especially in the latter part of his Life. Indeed his last *Portraits* want much of the Beauty and Correctness of his First.

His Judgment was ripe betimes, for his most valuable Pieces were drawn while he was young, when he did his best to Establish his Reputation. The *Portraits* he drew of the most Skilful Painters,

his Friends ; his Performances at *Genoa*, and those he did in the first six and seven Years of his abode in *England*, are his finest Productions, and what acquir'd him the Character of the best *Painter* of his Time. Some of his last Works, which are also in *England*, are slight things : The *Colouring* is weak, and falls into the *Lead* ; nevertheless his *Pencil* is happy every where ; 'tis light, Flowing, Mellow, and does not contribute a little to the *Life*, which *Vandyck* put into every thing he painted. If his Performances are not alike perfect, all in the last degree, they carry with them, however, a Great Character of Spirit, Nobleness, Grace and Truth, insomuch that one may say of him, that excepting *Titian* only *Vandyck* surpasses all the *Painters* that went before him, or have come after him, in *Portraits*, and that his *History-Pieces*, in the Opinion of good Judges, deserve a place among the Works of the *Painters* of the first Rank.

We refer the Reader to the English School for a further Account of this Great Master, for as he did the greatest Number, and the most valuable of his Performances in England, as the Genius of our Country, preferring Portraits to History-Pieces, inclin'd him to apply himself wholly to Painting after the Life ; as he receiv'd all the Incouragement in England which was due to his Merit, liv'd here, marry'd and dy'd here, so he most deservedly ought to be plac'd in our School, of which he is the Honour, and indeed of the Art it self.

ADRIAN BROUWER

Of *Oudenarde*, was born in the Year 1608. He painted in *Little*, and delighted in Representing
the

the Actions of the *Peasants* of his own Country. His Subjects are generally low, but his Expressions are so lively, and his *Colouring* so good, that his Pictures are worth their weight in Gold. His fault was sotting; he was Extravagant and Careless, and consequently always Poor, which he made a jest of, being of a very pleasant humour, tho' he could not hold it long. His Debaucheries and Irregular way of Living shorten'd his Days, for he dy'd in the 36th Year of his Age, not leaving enough behind him to bury him. He was at first bury'd in a common Church-yard, but his Works growing every day more and more in Esteem, the Magistrates of *Antwerp* resolv'd to preserve his Memory by raising a noble Tomb over him. His Corps was taken up again, and bury'd a second time in the *Carmelites* Church, a vast Croud of People attending it to the Grave, over which a Magnificent Tomb was Erected, being a lasting proof of the Veneration paid by the Citizens of *Antwerp* to Merit in all Ages.

CORNELIUS POELEN BURCH

Born at *Utrecht* in the Year 1586, was a Disciple of *Blort*. He went to *Rome*, and for some time study'd *Raphael's* Works, which he design'd. He afterwards apply'd himself wholly to *Landships*, taking *Adam Elsheimer's* Manner for his Pattern: At last having Study'd Nature more, he form'd a particular *Stile*, which was faithful and agreeable; and following his *Genius*, he always drew small *Figures*. When he return'd to *Holland* he work'd very assiduously to make himself known. The King of *England* having seen some

of his Pieces, invited him to his Court, and allow'd him a yearly Pension. Returning to *Utrecht* he had so much Business, he cou'd not go thro' with it. His Pictures being to be carry'd from place to place with ease, were sent for from all Parts. *Rubens* lik'd his Manner so well that he desir'd some of his Pieces, which *Sandart* undertook to send him. His Works are to this day known and esteem'd all over *Europe*. He dy'd at 74 Years of Age, *Anno* 1660.

ROWLAND SAVE R T

A *Flemming*, was the Son of an Ordinary Painter. His first Exercise in his Art was to Imitate all sorts of Animals after Nature, and he became so Skilful, that the Emperor *Rhodolph*, who had a good *Taste*, took him into his Service, and sent him to *Friuli* to study *Landskips* on the Mountains, in which he succeeded. His *Designs* are generally drawn with a Pen, and are wash'd over with different Colours, as near as he could to Nature, in the Object he design'd. He Collected all his *Drawings* into a Book, which he carefully consulted. This Book is now in the Emperor's Custody. *Giles Sadeler*, and *Isaac* his Disciple, Grav'd several of his *Landskips*; the finest of them all is the Piece in which *St. Jerom* is represented: 'Twas done by *Isaac*. *Rowland* dy'd at *Utrecht* in a good old Age.

JOHN TORRENTIUS

Of *Amsterdam*, generally painted *Small Figures*, and tho' he was never out of his own Country, he has done something with great Force, and
great

great *Truth*. He lov'd to Paint *Nudities*, and was very Extravagant in his lewd fancy. His Friends often reprov'd him for it to no purpose. Instead of growing better by their Advice, to excuse his wicked Inclinations, he fell into a damnable Heresy, which he spread about himself, and by which his *Obscene Figures* were not only Justify'd, but Commended. He was taken up for his horrible Tenents, and denying what was sworn against him, the Magistrates put him to the Torture. He dy'd in the midst of his Torments, and his lewd Pictures were burnt by the Hands of the Common-Haugman, *Anno 1640.*

FREDERIC BRENDEL

Of *Strasburg*, painted in *Distemper* with a great deal of Spirit and facility. He was *William Baur's* Master.

WILLIAM BAUR

Of *Strasburg*, was *Brendel's* Disciple, had a great Genius, but the fury of his Imagination hinder'd his studying the *Antique*, and Beautiful Nature, and prevented his throwing off the barbarous Gout of his Country. 'Tis true he was some time at *Rome*, but his studies were wholly employ'd about *Architecture* and *Landskip*, and he took no care to form a *Grand Gusto*, or learn how to shew the Naked, which he design'd very ill. He painted small Figures in *Distemper* on *Vellum*: His Pencil was light, his General Expressions and Compositions beautiful even to Sublime. He study'd his Trees at *la Vigne Madame*, and the Palaces, in and about *Rome* were his Models for *Architecture*. He

Etch'd, himself, *Ovid's Metamorphoses*; the Figures were of his own Invention, and make a Volume by themselves. Several of his *Designs*, of Subjects taken out of the Holy Scriptures, and other Histories, were *Grav'd* by *Melchior Kussel*, and make another Volume of *Prints*. By these two Books one may perceive the extent of *William Baur's* Genius. He dy'd at *Vienna* in a very little time after he Married, *Anno 1640*.

HENRI GAUDE Count-PALATINE,

Born at *Utrecht*, and descended from an Illustrious Family in those Parts. He took such a fancy to *Designing*, that there was not a young Painter in his Time, who *Design'd* so well as he did in his Youth. He went to *Rome*, while *Adam Elsheimer* was there, with whom he Contracted a close Friendship, and not only bought of him what Pictures he had already finish'd, but paid him before-hand for as many as he should make in several Years. *Henry* returning to *Utrecht*, Grav'd those Seven Pictures after *Adam's* Works, which the Curious admire for their singular Beauty. A young Woman that would have Marry'd him, gave him a *Philtre*, which, instead of making him in Love with her, took away the use of his Senses. He grew a perfect Sor, and talk'd like an Ideot on any thing but *Painting*, on which he would discourse very rationally and Judiciously as long as he liv'd.

DAVID TENIERS, the Elder,

Of *Antwerp*, was one of *Rubens's* Disciples in his own Country, and *Adam Elsheimer's* at *Rome*,
by

by which means, when he return'd to *Antwerp*, he made a mixture of *Rubens's* and *Elzheimer's* Manners. He drew only *Small Figures*, for which he was famous. He dy'd in the Year 1649.

JOHN Van HOUc

Of *Antwerp*, was one of *Rubens's* good Disciples. He went to *Rome*, where his Knowledge in *Colouring* was admird. In his way back to *Flanders*, passing thro' *Vienna*, the Arch-Duke *Leopold* took him into his Service, which kept him there till the Year 1650. the last of *Van Houc's* Life, who dy'd in the Prime of his Age.

JAMES FOUQUIER

A *Flemming*, born of a good Family, was *de Mompre's* Disciple, and one of the most Celebrated and Learned *Landskip*-Painters that ever was. The difference between his Pictures, and *Titian's*, consist rather in the Countries Represented, than in the Goodness of the Pieces. The Principles of the One and the Other are the same, and the *Colouring* alike good and regular. He painted for *Rubens*, of whom he learnt the most Essential part of his Art. The *Electoꝛ-Palatine* employ'd him at *Heidelberg*, and thence he went to *Paris*, where, tho' he work'd a long time, and was well paid for what he did, yet he grew poor thro' his want of Conduct and dy'd in the House of an ordinary Painter call'd *Silvain*, who liv'd in the Suburbs of *St. Jaques*. He had two *Pupils* that follow'd his Manner: Their Names were *Rendu* and *Bellin*.

PETER Van LAER, commonly call'd
BAMBOCCIO,

Was born in the City of *Haerlem*. He had a wonderful Genius for Painting, tho' he minded chiefly the Study of *Small Figures*, yet he was a Universal Man, and very Industrious in his search after every thing that had relation to his Profession. He made a long stay at *Rome*, where he was belov'd and esteem'd by the Painters his Contemporaries. His *Manner* was Sweet and True. The *Italians* gave him the Name of *Bamboccio* on account of his extraordinary Figure: His Legs were long, his Body short, and his Head sunk into his Shoulders; but the Beauty of his Mind more than made amends for the Deformity of his Body, and his good Nature and good Manners hid the disagreeableness of his Person. He dy'd at threescore Years Old by an Accident, falling into a Ditch near the City of *Haerlem*, in which he was drown'd. It appears by the Manner of his Death, that Divine Vengeance pursu'd him for a Crime he was guilty of at *Rome* while he liv'd there. He was one Lent taken three or four times, with five Dutchmen of his Acquaintance, eating Flesh on the Banks of the *Tiber*, without having any occasion for it. A Divine, who had advis'd them often not to do so, surpriz'd them at it once more, and seeing that fair Means would not do, threaten'd to put them into the Inquisition, and both the Priest and the *Dutchmen* being very much exasperated, they threw him into the River. 'Tis observable, that all these five *Dutchmen* dy'd by Water.

The

The Reader will remember that the Author is a Frenchman, and a Catholick, and the Offenders Hollanders and Protestants.

John Booth, and his Brother Henry,

Of *Utrecht*, were both *Blomaert's* Disciples, and both of them very Studious and Industrious in their Profession. They went to *Rome*, where *Henry* apply'd himself to *Landskips*, imitating the Manner of *Claude de Lorrain*, and *John* study'd the Drawing of *Figures* and *Animals* in Imitation of *Bamboccio's* Manner. Both of them succeeded in their several Kinds. They agreed to Paint a Picture together ; *John* drew the *Figures* and the *Animals*, and *Henry* the *Landskips*, reconciling their Manner so well, that one would have thought the Piece had been all of one Man's doing. By this means they finish'd their Pictures with so much ease, and Sold them so fast, that they resolv'd to continue their Joint-Labours. *Henry's* Death broke off their Partnership. He fell into a Canal at *Venice* one Night going Home, and was drown'd. He was one of *Bamboccio's* Accomplices in the Death of the Priest. *John* return'd to *Utrecht*, where he work'd and liv'd with Reputation.

DANIEL SEGRE

Of *Antwerp*, was a Jesuit, Brother to *Gerard Segre*, and delighted in Painting *Flower-Pieces*. He drew them with so much *Freshness* and *Lightness*, that his Performances were much esteem'd. He observ'd this Method in the Disposition of them, to make them serve for a Border to some
little

little Picture, which was plac'd according to his direction.

Sir BALTHAZAR GERBIER

Of *Antwerp*, born in the Year 1592. He Painted small Figures in Distempers; and *Charles I.* King of *England*, was so well pleas'd with his Performances, that he invited him to his Court. The Duke of *Buckingham* perceiving he was a Man of very good Sense, as well as a good Painter, recommended him so zealously to his Majesty, that he Knighted him, and sent him to *Brussels*, where he a long time resided in Quality of Agent for the King of *Great Britain*.

HERMAN SWANFEILD,

Commonly call'd the *Hermit* at *Rome*, not only because he generally was alone among the Ruins in the Neighbourhood of *Rome*, *Tivoli*, *Frescati*, and other places; but because he often left his Companions to go into the Country, and Study *Landskips* after Nature. He became a Master of that sort of Painting, and also *Design'd* Figures with a very good *Gusto*.

GELDORP, or GELTHORP,

Was a Painter of so little Merit, that he shou'd not have been nam'd here, had not his Industry to get Money, been very extraordinary. He understood *Colours* tolerably well, but had much ado to *Design* any thing; so he us'd to procure other Painters to *Design* several Heads, several
Feet

Feet, and several Hands upon Paper, which was prick'd and rubb'd over with Cole-Dust, to assist him in his Drawing. Thus he maintain'd himself by the Ignorance of his Chapmen.

O L I V E R,

Of *London*, Painted all sorts of Subjects in Distemper, but was most employ'd in *Painting after the Life*. He drew abundance of *Portraits* in the Courts of King *James I.* and King *Charles I.* and no body did better in that kind than himself.

He had a Disciple, whose Name was *Cooper*, whom *Queen Christina* of *Sweden* entertain'd in her Service.

Lely, an *English* Man, drew very good *Portraits* after *Vandyck's* Manner, as well for the Heads, as the *Dress* and adjustments.

This is all the French Historian thinks fit to say of the English School; tho' we shall prove, that it has been much more Fruitful in Masters than the French, whose Genius in Painting like that in Musick, is Vain and Trivial. The Eternal Red and Yellow, that make the principal Part of their Colouring, is an Instance, how natural'tis for them to love a glaring and false Lustre, even in the Arts, as well as in their Government. In this short account of the English Painters he cannot help Erring, for tho' Sir Peter Lely was entirely an English Painter, he was not an English Man.

CORNELIUS Van HEEM

Of *Antwerp*, was an excellent Painter of Fruit, Flowers, and other inanimate Things.

A B R A.

ABRAHAM DIPEMBECK

Of *Boisleduc*, was very much employ'd in his Youth, in Painting upon *Glass*, and afterwards entering the School of *Rubens*, became one of his best Disciples. His *Invention* was Easy and Ingenious. The *Prints* that were Grav'd after his Works, are proofs of it, and among others, those he made for a Book, Intituled, *The Temple of the Muses*, which performance is alone sufficient to serve for an Encomium on this Painter.

DAVID TENIERS, the Younger,

Painted generally *small Figures*. He *Design'd* well; his *Manner* was *firm*, and his Pencil *Light*: As for Copying of other Men's Works he was a perfect *Proteus*. He transform'd himself into as many Masters as he undertook to Copy, all whom he Counterfeited so exactly, that to this day 'tis hard to distinguish the Copy from the Original, in all his Pieces of that kind. The Arch-Duke *Leopold* made him *Director* of his Paintings, and by his means the Pictures in his Gallery were Engrav'd.

REMBRANT Van REIN.

He took his Surname from the Place of his Birth, *Van-Rein* or *Rhine*, a Village Situated on an Arm of that River, which runs thro' *Leyden*. His Father was a Miller, and his Master one *Lesman*, a tolerable good Painter of *Amsterdam*; but he ow'd all the Knowledge he acquir'd in his Profession, to the goodness of his Under-stand-

standing, and the Solidity of his Reflections. However, we must not think to find Correctness of *Design*, nor a *Gusto* of the *Antique* in his Works. He us'd to say, he aim'd at nothing more than to imitate *Living Nature*, making that Nature consist only in things Created, such as they appear. He had old Pieces of Armour, old Instruments, old Head-dresses, and abundance of old Stuff of divers sorts hanging up in his Work-house, which he said *were his Antiques*: Nevertheless, tho' he pretended to despise *Antiquity*, and to form to himself a new *Manner*, he was very curious in getting the fine *Designs* that came out of *Italy*, and had a great Collection of them; as also of *Italian Prints*, tho' he made little or no use of them; so true it is, that Education and Habit have a mighty Power over the Minds of Men. Notwithstanding he profited himself so little by the *Antiquities*, he drew a great number of *Portraits*, with Force, Sweetness and Truth or Likeness, that surprize the Spectator. His *Manner in Etching* was very like that in *Painting*. 'Twas expressive and lively, especially in his *Portraits*, the Touches of which are so *a propos*, that they express both the Flesh and the Life. There are extant about two hundred and fourscore *Prints* of his *Drawing*. His own *Portrait* is drawn in several of them; and one may guess by the Year, which is put down on those Prints, that he was born in the beginning of the last Century. There are none of the dates before the Year 1628. and none after 1659. Three or four of them shew, that he was at *Venice* in 1635 and 1636. He marry'd in *Holland*. He Grav'd his own, and his Wives *Portrait* together. He touch'd his *Prints* over again 4 or 5 times, to change the

Clare

Claro Oscuro, and heighten the effect they had on the Spectator. It appears he did not always like to have them Workt off on White Paper: Several of his Works are done on Paper faintly stain'd, chiefly on *China-Paper*, which is of a reddish *Tint*, and these *Proofs* are very much sought after by the Curious.

He had a way in his *Graving*, that was never heard of before, as I know of; it had something of a *Black Manner* in it. Tho' he was a Man of good Sense, and had got Money, yet he lov'd to keep mean Company. Some of his Friends told him of it, to whom he answer'd, *When I have a mind to unbend and recreate my Mind, I don't care so much for Honour, as I do for Liberty.* And being once reprov'd by some Persons, who cou'd be free with him, for the singularity of his *Manner*, in the use of Colours, which made his Pictures rugged and uneven, he reply'd, *I am a Painter, and not a Dyer.* He dy'd at *Amsterdam*, in the Year 1668.

Reflections on the Works of REMBRANT.

The example of *Rembrant*, is a very sensible demonstration of the Power, which Habit and Education have over the mind of Man; and that Genius is by so much the more valuable, by how much the more 'tis Cultivated. This Painter was born with a Talent, and a happy disposition of Soul. He was a Man of Sense; his *Vein* was Fruitful; his *Thoughts* Fine and Singular; his *Compositions* Expressive, and his *Fancy* Lively But having with his Milk, suckt in the *Gout* of his

his Country, being bred up in the continual View of a *heavy Nature*, and not knowing, till it was too late, a Likeness or Truth more perfect than that which he had always Practis'd, his *Productions* have too much of his *Habitude* in them, notwithstanding the good Seed that was sown in his Mind. Thus we cannot find in *Rembrant*, either *Raphael's Gout*, or that of the *Antique*; or any Poetical Thoughts, or Elegance of *Design*. We meet with nothing, but what the Nature of his Country, and a lively Fancy were capable of Producing. He has sometimes enrich'd the Poverty of his Subjects, by a happy Motion of his Genius, but having no certain Knowledge of Beautiful *Proportion*, he easily relaps'd into the *ill Gout*, to which he had accusom'd himself.

For this Reason, he painted very few Historical Subjects, tho' he *design'd* an infinite Number of Thoughts, that were as sensible and as *Picquant* as the Productions of the best Masters. I have enough of his *Designs* in my custody, to convince every impartial Judge of the Truth of this Assertion; and tho' the *Invention* of his Prints is not so ingenious as that of his *Designs*, yet the Beauty of the *Claro Oscuro*, and of the Expressions, is such, as is rarely to be met with in other Masters Performances. 'Tis true, he had not a Talent to chuse what was most Beautiful in Nature for his imitation, but had a wonderful Genius for representing Objects that were present before him. The *Portraits* he drew are sufficient to justify what I have said, and are so far from being below the Works of any other Master, that there are few which can stand the Comparison with his.

If his *Out-lines* are not Correct, the Touches of his *Designs* are full of Life, and we may perceive in the *Portraits* which he *Grav'd*, that every stroke of his *Graver*, like that of his *Pencil*, gave Life and Likeness to his Objects, and shews the Excellence of his Genius.

He understood the *Claro Oscuro* in the highest degree. His *Local Colours* are a help to each other, and are most valuable by Comparison. His *Carnations* are as true, as fresh, and as perfect in the Subjects he has represented as *Titian's*. Both of these Painters were convinc'd, that there were certain Colours which destroy'd each other, if they were mixt to excess, and that they shou'd be as little shaken as possible by the motion of the Pencil. They prepar'd their first *Lay* with Colours that kindly united, and were as near to the Life, as possible. On this they laid their *Virgin Tints*, with light strokes of the Pencil; and thus they imitated the Force and Freshness of Nature.

The difference between those two Painters in this Matter, is, *Titian* manag'd his Art so ingeniously, and withal so profoundly, that 'tis imperceptible; whereas to look closely on *Rembrandt's* Works, one may easily distinguish his, though at a convenient distance his Painting appears very well united, both by the exactness of his Strokes, and the harmony of his Colours. He was Master of his *Pencil*, and of the part of *Colouring*, which is an undeniable Proof, that his Ability was above censure, for he possess the best parts of his *Art* in a Sovereign degree.

GERARD DOU

Of *Leyden*, was a Disciple of *Rembrandt*; and tho' his *Manner* of Working was quite different from his Masters, yet he ow'd his Knowledge, and the principal Rules of Colouring to *Van-Rein*. He Painted *Little Figures* in Oil, which tho' they are not a Foot high, are nevertheless as much finish'd, as if they had been as big as the Life. He drew always after Nature, and view'd his Originals in a *Convex Mirror*. He did very few *Portraits* of great Lords or Ladies, because Persons of their Quality, have not patience to sit so long as he wou'd have had them. The Resident of *Denmark's* Wife sitting to him for her Picture, he was no less than five days in Drawing her Hand only, not to mention how much time he took up about her Head. By this method his Works seem almost as Perfect as Nature her self, without losing any thing of the Freshness, Union or Force of Colouring, or of the *Claro Oscuro*.

The common height of his Pictures did not exceed a Foot, and his Price was sometimes six hundred, sometimes eight hundred, and sometimes a thousand Livres each Picture, more or less according to the time he spent about it, reckoning after the rate of 20 Sols an hour. His Painting-Room was open a-top, for the Light to enter, that he might have the better opportunities for his Shadows, and it was built on the side of a Canal to avoid Dust. He pounded his Colours on *Crystal*. He lock'd up his *Pallet* and *Pencils* when he had done Work, and when he began it he rested himself a little till the Dust was laid. In fair weather he generally went abroad in the

Y

Fields.

Fields to take the Air, and repair the loss of his Spirits, for he was so indefatigable in his Labour, that it consum'd him very much.

There are a great many reflections to be made on his *Manner* of Painting, and I can't tell whether 'tis as imitable as 'tis admirable; for Painting requires an extraordinary Fire, and that is inconsistent with the patience and attention which are requisite in such sort of Productions. One wou'd think, that the main Skill of a Painter is to do great Things with a little Work, that a Picture may seem finish'd at a proper distance; but *Gerard* believ'd, that great Knowledge and great Labour were compatible, and that an Artist ought to imitate every thing he discovers in his Model at a nearer View. All that can be said of it is, that *Gerard Dou's* Pieces, consisting of few Figures, did not fatigue the Fancy much, and that he was born with a particular Talent for such sort of Performances.

FRANCIS MIERIS

Of *Leyden*, was Disciple of *Gerard Dou*, and follow'd his Master's *Manner* entirely. His *Gusto* of *Designing* was better, his *Compositions* were more graceful, and his *Colouring* more sweet. He made use of a Convex Mirrour, as well as *Dou*. There are few of his Pieces to be seen, for, dying young he did not finish many. There is one of his of about fifteen Inches long, in which he represents a *Mercers Shop*, the Mercer shewing his Stuffs, and the Customer cheapning of them. There are several sorts of Stuffs unroll'd in the Piece, and one may very plainly perceive the difference between them. The Figures are good,
and

and the Composition in every part of it is admirable. He had two thousand *Franks* for this Piece, and all that have seen it, were sorry for the untimely Death of so great a Master. He liv'd as if he did not intend to trouble the World long. He took no care of his Affairs, he despis'd Order, Oeconomy, and was very extravagant. This Conduct brought him into Debt, and his Debts into Prison. He was several times thrown into Jayle, and once his Creditors kept him there longer than Ordinary. 'Twas propos'd to him to Paint to pass away the time, and his Creditors offer'd to take a Picture for their Money. He answer'd, *'Twas impossible to Work in such a wretched Place, for that the sight of the Grates, and the ratling of the Chains disturb'd his fancy.* His irregular Courses shorten'd his Life, and carry'd him off in the Flower of his Age, *Anno 1683.*

HANNEMAN

Of the *Hague*, was *Van Dyck's* Disciple, and always follow'd his Masters Manner, with success. He drew abundance of Portraits, which are dispers'd up and down in the *United Provinces*; and those he Copy'd after *Van Dyck* are taken for Originals.

JAMES JORDANS

Of *Antwerp*, was born in the year 1594. and learn'd the principles of his Art of *Adam Van Noort*. He also study'd the Works of the other Famous Painters of that City, and made such nice Observations on Nature, that the Manner he form'd to himself, acquir'd him the Reputation

of being one of the greatest Masters of the *Low-Countries*. He wanted only to have been at *Rome*, as he shew'd himself by his esteem of the *Italian* Painters, and by the pains he took to Copy *Titian*, *Paolo Veronese*, the *Bassans*, and *Caravaggio's* Works, where-ever he lit upon them. He was hinder'd travelling thither by an early Marriage, which he contracted with his Master *Adam Van Noort's* Daughter. His Talent was for large Pictures. His Manner was *Strong, Sweet and Faithful*. 'Tis said that *Rubens*, whose best principles he had made himself entirely Master of, and for whom he work'd, fearing he wou'd excel him in *Colouring*, employ'd him a long time to make large Cartoons for Tapestries, in *Dissemper*, after Sketches in Colours, of *Rubens's* own doing. The Tapestries were for the King of *Spain*, and *Jordans*, by a contrary *habitude*, weaken'd his Knowledge in the Principles of *Colouring*, which before was strong, and represented the Truth of Nature in a wonderful degree. He perform'd many excellent Pieces in *Antwerp*, and other Cities of *Flanders*, as also for the Kings of *Denmark* and *Sweden*. He was indefatigable in his Labours, and all his Recreation was the Company of his Friends, whom he visited in the Evenings, his pleasant Humour being a great relief to the fatigues of his Profession. He dy'd at fourscore and four Years old, *Anno* 1678.

ERASMUS QUILLINUS

Of *Antwerp*, was born in the year 1607. He at first profess'd himself a *Philosopher*, but he lov'd *Painting* so much, that he was forc'd to give way to his Inclination, and change his Profession.

on. He learn'd his Art of *Rubens*, and became a very good Painter. He did several *Grand Performances* in *Antwerp*, and the places thereabouts, for Churches and Palaces; and tho' he aim'd at nothing more than the pleasure he took in the Exercise of Painting, yet when he dy'd he left behind him a general Esteem of his Skill, and a wonderful Character of Merit in his Art.

JOACHIM SANDRART

Was born at *Franckfort* the 12th of *May*, 1606. and was Son of *Laurence Sandrart*, who, having Educated him at the Grammar-School, and finding his Inclination was to *Designing* and *Graving*, suffer'd him to take his own course. *Joachim* was so eager to learn, that he went a-Foot to *Prague*, to put himself to *Giles Sadeler*, the Famous Graver, who perswaded him not to mind *Graving*, but apply his Genius to *Painting*. He accordingly went to *Utrecht*, and was sometime under the Discipline of *Gerard Huntorst*, who took him into *England* with him, where he staid till the year 1627. in which the Duke of *Buckingham*, the Patron of Painters and Painting, was assassinated by *Felton* at *Portsmouth*. Among the rare Pieces which *Sandrart* saw in *England*, there is mention made in his Life of the twelve *Cæsars* bigger than the Life, Drawn by *Titian*, and Engrav'd by *Giles Sadeler*. 'Tis said also, that after the Duke of *Buckingham's* Death, the Emperor *Ferdinand III.*'s Agents, bought the Pieces that were in that Duke's Cabinet, for their Master, who adorn'd his Palace at *Prague* with them, where part of them are to this day.

Sandrart being at *Venice*, Copy'd *Titian's*, and *Paolo Veronese's* finest Pictures. From *Venice* he went to *Rome* with *Blond* the Graver, his Cousin-German, where having staid some Years, he became one of the most considerable Painters of his time. The King of *Spain* sending to *Rome* for Twelve Pictures, of the most skilful Hands that were then in that City, *Guido Reni*, *Guercino da Cento*, *Gioseppino*, *Massimi*, *Gentilefchi*, *Pietro da Cortona*, *Valentino*, *Andrea Sacchi*, *Lanfranco*, *Domenichino*, *Poussin* and *Sandrart*, were chosen to draw the Twelve Pictures which were sent to that King. The Marquis *Justiniani* coming to the Knowledge of him, desir'd to have him in his Service, and gave him the Direction of the Graving of the Statues in his Gallery.

Sandrart, after a long stay at *Rome*, went to *Naples*, from thence to *Sicily* and *Malta*, and at length return'd thro' *Lombardy* to *Frankfort*, where he marry'd. A great Dearth happen'd soon after, which made him leave *Germany* to go to *Amsterdam*, where he form'd a Society of the Curious. The Famine abating in *Germany*, he return'd to *Frankfort*. Not long after he took Possession of the Mannor of *Stokau*, in the Dutchy of *Neuburg*, which was fallen to him; and finding it very much out of repair, he sold all his Fine Pictures, Designs, and other Curiosities, to raise Money to put it in Order; which he had scarce done before the War broke out between the Germans and French, when the latter, the greatest Incendiaries in the World, burnt his House entirely to the Ground. He re-built it, and made it better than ever; but fearing a second Invasion he sold it, and settled at *Augsburg*, where he perform'd several fine Pieces: Among others, he

did

did the *Twelve Months of the Year* there, which were *Grav'd* in *Holland*, with a Description of each Piece under it in *Latin Verse*.

His Wife dying, he left *Ausburg*, and went to *Nuremberg*, where he set up an Academy of Painting. Here he publish'd several Volumes on Subjects relating to his Profession, in which he work'd till he was threescore and seventeen years old.

The most considerable of his Treatises is, *The Lives of the Painters*, being an Abridgment of *Vasari* and *Ridolfi* for what concerns the *Italian Painters*, and of *Charles Van Mander* for the *Flemmings* of the last Century. The rest he collected from Memoirs of his own, which he gather'd from the Report of others, or his own Knowledge, and from this Work we have taken the greatest part of what relates to the *Flemish Painters* of this Century, in the account we have given of them.

The Life of *Sandrart* is written at large, at the end of the Book we have spoken of in the former Paragraph. The Author of it has not put down the day of this Painter's Death, and we have not been able to learn it elsewhere. He mentions a great number of Pictures, very large and very full of Work, as also abundance of *Portraits* drawn by *Sandrart*, of whom he speaks as of an excellent Painter. Having seen nothing of his doing, we can make no judgment of his skill; however, if one may judge of it by the *Prints* in *The Lives of the Painters*, to which his Name is put, he was no extraordinary Artist. We may reasonably commend him for the love of his Profession, which appears every where thro' the whole Treatise, and for his Intention to be serviceable to the young Painters of his Nation,

by setting before their Eyes, the fine Statues and fair Edifices in *Rome*.

Henry Verschure, a Dutch Painter.

Nature adorns the World by variety of Genius's as she Embellishes the Earth by diversity of Fruits, and tho' she produces both the one and the other, sometimes sooner and sometimes later, she gives to each its Grace and its Merit. *Henry Verschure*, born at *Gorcum* in the Year 1627. was the Son of a Captain then in the Service of the States of the United Provinces. He was one of the Fruits that are ripe early, and his Father was very careful to have him well Educated. Perceiving by the Pleasure he took in *Designing*, as soon as he had the use of his Reason, that he had a violent Inclination to Painting, he put him at 8 years of Age, to a Painter at *Gorcum*, who did nothing but *Portraits*. *Henry* spent his time in *Designing* till he was thirteen years old, when he left his Master the *Face-Painter* at *Gorcum*, to Learn the greater principles of his Art of *John Bot* at *Utrecht*, who was then in Reputation. He liv'd with him six years, at the end of which term, finding he knew enough of Painting, to benefit himself by the fine things that are in *Italy*, he Travell'd thither in the twentieth year of his Age. He went first to *Rome*, and employ'd himself in *Designing* the Figures he saw there, and in frequenting the Academies, but his Genius inclining him to paint *Animals*, *Huntings* and *Battels*, he study'd every thing that might be useful to him in that way. He Design'd *Landskips*, and the Famous Buildings, not only in the Neighbourhood of *Rome*, but all over *Italy*.

Italy. This Employment gave him a relish of Architecture. He became skilful in it, and one may see by his Pictures what Inclination he had for this Art, and the good *Goût* he contracted in it. He made a long stay at *Rome, Florence* and *Venice*. In the latter City, he grew into Esteem with the Persons of the best Quality, by the Excellence of his Performances, and the politeness of his Manners. At last, having liv'd ten years in *Italy*, he resolv'd to return to his own Country. He past thro' *Swisserland* into *France*, and while he was at *Paris*, met with the Burgo-master *Marsevin's* Son, who was going to make the *Tour* of *Italy*: A little perswasion prevail'd with *Verschure* to accompany him. He return'd thither, staid there three years longer, and then came back to *Holland*, arriving at *Gorcum* in the year 1662.

His Talent for Battels put him upon employing it in that sort of Painting. He gave himself up intirely to the motions of his Genius, and to exercise it with success study'd every thing that generally passes in an Army. He made a Campaign *Anno 1672.* and was particularly studious to observe Horses of all Kinds and Countries. He *Design'd* divers Encampments, the events in Battels, Routs and Retreats; what happens after a Victory, in the place of Battel among the Dead and the Dying mingled with Horses, and abandon'd Arms. His Genius was Fine and Fruitful, and tho' there was a great deal of Fire in his Thoughts, and in his Work, yet having study'd much after Nature, he form'd a particular *Gusto*, which never degenerated into what we call *Manner*, but comprehended a great variety of Objects, and had more of the *Roman* than the
Fle-

Flemish Gout in it, with allowance for his Subjects which are almost all Modern, the Scenes of his Pictures are generally Beautiful, and the Figures that compose them full of Spirit. His chief delight was in his Profession. He had always a *Crayon* in his Hand, and where-ever he came, *Design'd* something or other after Nature, if he met with any thing to his *Gout*, or after a good Picture either *Figures, Buildings, or Animals*. For this end he always carry'd some Blank-Paper, or Book about with him. I have seen a Score full of his Drawings. His best Performances are at the *Hague, Amsterdam, and Utrecht*. He was a Man of so much Sense and Honour, that he was chosen to be one of the Magistrates of the City he liv'd in. He accepted of the Office, on condition he was not requir'd to quit his Profession, which he lov'd better than his Life. He spent his time very happily, honour'd as a Magistrate, esteem'd as an Artist, and lov'd by every body ; when happening to undertake a small Voyage by Sea, he was cast away two Leagues from *Dort*, and drown'd the 6th of *April* 1690. aged 62 years. I have in my custody a large Volume of his *Designs*, the sight of which will shew his Merit more than all I have said of him.

G A L P A R N E T S C H E R

Born at *Prague* in *Bohemia*, was the Son of an Engineer, who dy'd in the Service of the Republick of *Poland*. His Mother being a *Roman-Catholick*, was forc'd to leave *Prague*, when the *Protestants* made themselves Masters of that City. She carry'd three Sons with her, of whom *Gasspar* was the youngest. A few Leagues off from the
Town

Town she stop'd at a Castle, which, when she least expected it, was besieg'd, and making a vigorous Resistance, those that were within it were soon reduc'd to extream want. *Gaspar's* two Brothers were, among others, starv'd to Death.

His Mother fearing to lose him in the same manner, found a way out of the Castle, and made her escape with the only Child that was left her. Every thing fail'd her but Courage. She Travel'd on with her Son in her Arms, and by Chance guided her to *Arnheim* in *Gueldland*, where she met with some Relief for her self and her Son.

A Doctor of Physick, whose Name was *Tulkens*, a Man of Wealth and Worth, took a fancy to young *Netscher*, and had him well Educated, intending to breed him a Physitian, but the force of his Genius carrying him to the Study of *Designing*, *Tulkens* gave way to it, and suffer'd him to follow his Inclination to *Painting*. When he was at School he could not forbear scrawling a *Design* on the same Paper upon which he wrote his *Theams*. By this his Patron saw 'twas in vain for him to think of making a Doctor of him, so he was put to a *Glasier* (the only Man in *Arnheim* who knew any thing of *Painting*) to learn to *Design*.

Netscher, in a very little while, finding he knew more than his Master, went to *Darwenter*, to place himself with one *Terburg*, who was Burgo-Master of the Town, and a Skilful Painter. He drew all his Pieces after Nature, and had such a particular Talent for *Painting* of *Satins*, that in all his *Compositions* he contriv'd some reason or other to bring them into his Pictures, and to dispose

pose of them so, that they might receive the Principal Light.

Netfcher retain'd this Affectation a long time, and tho' he did not introduce his *Satins* into all sorts of Subjects, as his Master did, yet he made use of them in several of his Pieces: However, he was so prudent as not to let the Affectation appear.

Having acquir'd a good Hand at *Terburg's*, he went to *Holland*, where he work'd a long time for *Picture Sellers*, who imposing on his easyness, paying him small Rates for his Pieces, and Selling them at great ones, he resolv'd to deal no more with them, but to go to *Rome* and improve himself farther in his Art. He Embark'd on board a Ship bound for *Bourdeaux*, where when he arriv'd, he Lodg'd at a Merchant's House, whose Kinswoman he marry'd, and being diverted by a stronger Inclination than that he had for Painting, he gave over all thoughts of going to *Italy*, and return'd to *Holland*.

He settled at the *Hague*, the good success of his Works inviting him to stay there, and Experience prov'd to him, that the best way for him to maintain his Family, which began to grow numerous, was to apply wholly to drawing of *Portraits*. He became so Perfect, and so Famous in this sort of *Painting*, that there was scarce any considerable Family in *Holland* that had not some *Portraits* of his doing. The Foreign Ministers seldom went from the *Hague* without carrying something of his *Drawing* with them. By this means his Pieces are to be met with in most parts of *Europe*. *Don Francesco de Melos*, the *Portugal* Ambassador, had his own Picture, and several others, drawn by him. Most of those
Pieces

Pieces are now at *Lisbon*, in the Custody of the Arch-bishop.

Charles II. King of *England*, being charm'd with *Netscher's* Performances, did his utmost to tempt him into his Service, offering him a large Pension. But *Netscher* having got enough for his, and his Families Subsistence, prefer'd the Tranquillity of his own way of living, to the tumultuous Life of a great Court. The Pain he generally was in, disturb'd the happiness of his Condition. He had been troubled with the Gravel ever since he was 20 Years Old, and the Gout taking him several Years after, both together brought him to his Grave at the *Hague*, Anno 1684. in the Forty Eighth year of his Age.

He was one of the best Painters of the Low-Countries, at least of those that work'd in *Little*. His *Designs* were Correct, but his *Gusto* in that part of his Art, never vary'd from that of his Country. He understood the *Claro Oscuro* very well, and among his *Local Colours*, which were all good, he had a particular Talent for Painting of Linnen. His *Manner* of Painting was very Mellow: His Touches were not Apparent: However, they were finish'd. When he intended to give the last Hand to any Piece, he rub'd it over with a Varnish which did not dry in two or three days, and during that time he had leisure to manage his Colours over and over to his liking; those especially that being neither too hard nor too Liquid, were the more easily united to those which he added a new, without losing any thing of their freshness or their first Quality.

AN
ABRIDGMENT
OF THE
LIVES
OF THE
FRENCH
PAINTERS.
BOOK VII.

TIs difficult to assign any time to the Beginning of Painting in *France*, for when *Francis I.* sent for *Rosso* and *Primaticcio*, there were several Painters in *France*, who were able to work under the Direction of those two Masters, and abundance of other *Italian* Painters who came to *Paris* for Employment. These *French* Painters

Painters were *Simon le Roy*, *Charles* and *Thomas Dorigny*, *Loûis François*, *Jean Lerambert*, *Charles Charmoy*, *Jean* and *Guillaume Rondelet*, *Germain Munier*, *Jean de Breûil*, *Guillaume Hoey*, *Eustache du Bois*, *Antoine Fansose*, *Michel Rochelet*, *Jean Samson*, *Girard Michel*, *Jannet*, *Corneille de Lion*, *Du Moutier le Pere*, and *Jean Cousin*. Tho' some of these Painters were greater Masters than others, yet their Works were not so considerable as to deserve the attention of the *Curious* in our days, unless we will Except the Performances of *Jannet*, *Corneille de Lion*, *Du Moutier*, and *Jean Cousin*: Of these the three first drew an infinity of *Portraits*, among which there are some that are tolerably *Fine*.

JEAN COUSIN.

As for *Jean Cousin*, he is worthy a particular Commendation. He was born at *Sucey* near *Sens*, and Study'd the *Fine Arts* so strenuously in his Youth, that he became profoundly Learned, especially in the *Mathematicks*, which is a great help to the regularity of *Design*. By this means he was Correct enough in that part of Painting, and has printed a Book on the Subject, that has born many Impressions, and alone, as small as it is, and as little a Figure as it makes, will suffice to preserve *Cousin's* Memory a long time. He wrote also of *Geometry* and *Perspective*. Painting on *Glass* being very much in Vogue in those days, he apply'd himself more to that, than to *Drawing* of Pictures. One may see several fine Performances of his in the Churches of the Neighbourhood of *Sens*, and some in *Paris*, particularly in *St. Gervase's Church*, where, on the

Win-

Windows of the Quoir, he Painted the *Martyrdom of St. Laurence*, the *History of the Samaritan Woman*, and that of the *Paralytick*. There are several Pictures of his doing in the City of *Sens*; as also, some *Portraits*: But the chiefest of his Works, and that which is most esteem'd, is his Picture of the *Last Judgment*.

This Piece is in the *Sacristie* of the *Minims* at *Bois de Vincennes*, and was Grav'd by *Peter de Fode a Flemming*, a good *Designer*. This Picture shews the fruitfulness of *Cousin's* Genius, by the Number of the Figures that enter into the Composition: However, one would wish there had been a little more Elegance of *Design* in it.

He marry'd the Daughter of the Lieutenant-General of *Sens*. He carry'd her to *Paris*, and liv'd there the rest of his Days. His Learning and agreeable Humour acquir'd him the Esteem of the *Great*. He was well receiv'd at Court, and in favour with Four Kings successively. *Henry the Second*, *Francis the Second*, *Charles the Ninth*, and *Henry the Third*.

He work'd also in Sculpture, and made Admiral *Chabot's* Tomb, which is in the Chappel of *Orleans*, belonging to the *Celestines* in *Paris*. We cannot tell exactly in what Year *Jean Cousin* dy'd. 'Tis certain he was living *Anno 1689*. and arriv'd to a very great Age.

Du BREUIL and BUNEL

These two Painters, after *Primaticcio's* Death, were employ'd to finish the Paintings he was to have done himself, had he liv'd long enough. The former painted Fourteen Pictures in one of the

the Chambers at *Fontainebleau*, call'd the *Stoves*, and in Conjunction with *Bunel*, did the little Gallery in the *Louvre*, that was burnt in 1660. They both dy'd in the Reign of *Henry IV.*

MARTIN FRIMINET

Of *Paris*, was the Disciple of his Father, a very indifferent Painter ; but Emulating the Young Men who follow'd the same Profession at that time he resolv'd to Travel to *Italy*. His Chief Abode was at *Rome*, where he liv'd seven Years, studying *Michael Angelo's* Works more than any thing else. For this reason his *Manner*, ever after, was not unlike that *Great Painters*, as one may see by the Chappel of *Fontainebleau*, which is most of his doing. He began this Work in the Reign of *Henry IV.* who honour'd him with his Esteem, and continu'd it in the Reign of *Lewis XIII.* who conferr'd the Order of *St. Michael* on him ; but he did not enjoy this Honour, nor the Favours of the Court long, for before he had quite finish'd his Work, he fell sick and dy'd in the Year 1619, Aged 52 Years. Abundance of Painters came after *Friminet*, but instead of improving his *Manner*, they fell into an insipid Gout, to the Scandal of the *French Painting*. This Gout lasted till *Blanchard* and *Vouet* arriv'd from *Italy*. There were other Painters, whom, because they were employ'd in painting the King's Palaces, I think fit to Name, as *du Perac*, *Ferome Baullery*, *Henry Lerambert*, *Pasquier Tetelin*, *Jean de Brie*, *Gabriel Honnoit*, *Ambroise du Bois*, and *Guillaume du Mee*.

FERDINAND ELLE,

Tho' he was born at *Mechlin*, ought to be plac'd among the *French Painters*, for that he work'd most of his Time at *Paris*, where he drew a vast number of *Portraits*. However, because he was a Foreigner, *Louis*, *Henry*, and *Charles Baubrun*, were better paid than he for their Pictures, tho' they were inferior to him in their Art. He left two Sons behind him, who follow'd the same Profession.

VARIN,

Born at *Amiens*, painted at *Paris* with Success. The Picture over the High Altar of the *Barefooted Carmelites Church*, near the *Hotel de Luxemburg*, is of his *Drawing*. We mention him, the rather, because he helpt to put *Poussin* in the Way of Painting.

JACQUES BLANCHART

Of *Paris*, was born in the Year 1600. He learnt the *Rudiments of Painting* of *Nicolas Bullery*, his Uncle, whom he left at 20 Years of Age to Travel into *Italy*. When he came to *Lyons*, in his Way thither, he accidentally met with some business in his Profession, which being both for his Profit and Improvement, he accepted, and staid there four Years. Then he past on to *Rome*, where he stay'd 18 Months: From thence he went to *Venice*, and was so charm'd with *Titian's Colouring*, and the *Manner of the Venetian School*, that he resolv'd to follow it entirely. He study'd
it

it with so much Success, that a noble *Venetian* engag'd him to Work for him; but being ill satisfy'd with the *Venetian's* Service, he soon left it, and *Venice* not long after to return to *France*. The Novelty, the Beauty, and the Force of his *Pencil* drew the Eyes of all *Paris* upon him, and his Painting became so much in fashion, that he was out of the Mode who had not something or other of his Drawing in his Custody. Thus his *Easel-Pieces* became so common as they are at this day. He painted two Galleries at *Paris*, the first is in the House that belongs to Monsieur the First President *Perrault*, and the other, where he represented the 12 Months of the Year, belongs to Monsieur *de Bullion*, Super-Intendant of the *Finances*. But that which got him the most Reputation of all his Performances, was the Picture he drew at *Notredame* for the *First of May*. He represented the *Descent of the Holy Ghost*, and that Church preserves it with Care, as one of the finest Pieces that belongs to it.

Blanchart was in a likely way of making his Fortune in the Flower of his Age, when a Fever and an Impostume in the Lungs carry'd him off in his 38th Year. He had two Wives, by the first he had a Son and two Daughters. His Son follow'd his Father's Profession, and maintain'd his Character with Honour. 'Tis easy to imagine, that of all the *French Painters* *Blanchart* was the best *Colourist*, by his studying that part of Painting in the *Venetian* School. There are few *Grand Compositions* of his Drawing, but his Painting in the two Galleries I have mention'd, and his Picture in the Church of *Notre-Dame*, are sufficient Proofs that he did not want *Genius*, and if he did little that was *Grav'd*, 'twas

because he was most taken up with *Madonnas*, which hinder'd his Exercising himself about Subjects of greater Extent.

S I M O N V O U E T,

Born at *Paris*, Anno 1582. was Son and Disciple of *Laurence Vouet*, an ordinary Painter. He knew so much of his Art, by the help of his Studies elsewhere, that at twenty Years old, *Monsieur de Sancy*, who was going Ambassador to *Constantinople*, took him to be his Painter. When he was there he drew the *Portrait* of the Grand Signior, and tho' it was impossible to do it otherwise than by his Memory, and from a view of him at the Ambassador's Audience, yet it was very like. Having drawn some other *Portraits* at *Constantinople*, he took Shipping and went to *Italy*, where he staid fourteen years. He was chosen Prince of the Academy of St. *Luke* at *Rome*; and *Louis XIII.* who, in consideration of his Capacity, had allow'd him a Pension during his abode at that City, sent for him in the year 1627, to Work in his Royal Palaces, and above all at *Luxemburg*.

He drew *Portraits* in *Crayons* and *Pastel* with such facility, that the King admir'd and delighted to see him Work. He also learnt of him to Design, in which his Majesty made a wonderful progress in a little time, *Drawing* several *Portraits*, which very much resembled some of the most considerable Persons at Court.

Vouet's Reputation encreasing daily, his Business encreas'd with it. I shall not trouble the Reader with a particular account of his Productions; the Palaces and chief Houses at *Pa-*

ris.

ris are full of them; besides, he drew a great number of Pictures for Churches and private Men.

At *Rome* he imitated *Caravaggio* and *Valentino's* Manner. But when he came to *Paris*, he had so much Work that he form'd a Manner to himself, more expeditious by *Great Shadows* and by *General Tints*, which he made use of, and succeeded in the better, because his Pencil was Brisk, Lively and Light. 'Twou'd be a matter of wonder to think, what a prodigious number of Pictures he drew, if we did not know that he had a great many Disciples whom he bred up in his Manner, who were skilful Painters, and executed his *Designs* with ease, tho' they were not finish'd so well as they shou'd have been.

France is Indebted to him, for destroying the Insipid and Barbarous Manner that reign'd then, and for beginning to introduce a good Gout. In this he was assisted by *Blanchart*, of whom we have been speaking. The Novelty of *Vouet's* Manner, and the kind reception he gave every Body that came to him, made the *French* Painters, his Contemporaries, fall into it, and brought him Disciples from all Parts, as well those who made Profession of the other *Arts* depending on *Design*, as those who profess the *Art* of *Painting* only. Most of the Painters, who have since been any ways famous in their Profession, were bred up by him, as *le Brun*, *Perrier*, *P. Mignard*, *Chaperon*, *Person*, *le Sueur*, *Corneille*, *Dorigny*, *Tartebat*, *Belli*, *du Fresnoy*, and several others, whom he employ'd in making the Ornaments of his Pieces, and *Designs* for *Tapistries*, as *Fuste d'Egmont*, *Vandrisse*, *Scalberg*, *Fatel*, *Bellin*, *Van Boucle*, *Bell-Ange*, *Cottelle*, &c. without reckoning a great number of young Persons, who

learn'd to *Design* of him. *Dorigny*, who was his Son-in-Law, as well as his Pupil, Grav'd the greatest part of his Father-in-Laws Works. *Vouet*, rather spent with Labour than with Years, dy'd *Anno* 1641. in the fifty ninth year of his Age. He had a Brother, whose Name was *Aubin Vouet*, who Painted after his *Manner*, and was a tolerable Performer.

Vouet's Works were agreeable in comparison with those that had hitherto been made in *France*, but he was every where a *Mannerist*, as well in *Designing*, as in *Colouring*, which was always bad. The Passions of the Soul are not at all exprest in his Figures, and he contented himself with giving a certain Grace to his Heads, which had no meaning in it. His *Cielings* are the finest part of his Performances, and shew'd his Disciples the way to make finer than any *France* had seen before.

Vouet had one advantage above other Painters: There never was a Master, whose *Manner* made such an Impression on the Minds of his Disciples, and was so generally follow'd by them. But it must be own'd, that if this *Manner* destroy'd the insipid Gout in *France*, it introduc'd one so Unnatural, so Wild, and being Easy so Universal, that his Disciples, and most of the *French* Painters have been debauch'd by it. They can hardly get rid of it to this day, and to speak Truth, I believe *Vouet* follow'd his Interest more than his Judgement in forming that expeditious *Manner*, we have already mention'd.

NICHOLAS POUSSIN

Was born at *Andely*, a little City in *Normandy*, in the Year 1594. His Family, however, were Originally of *Soissons*, in which City there were some of his Relations Officers in the *Presidial Court*. *John Poussin*, his Father, was of Noble Extraction, but born to a very small Estate. His Son *Nicolas* seeing the narrowness of his Circumstances, determin'd to set up for himself as soon as possible, and chose *Painting* for his Profession, having naturally a strong Inclination to that Art. At eighteen Years old he went to *Paris*, to learn the Rudiments of it. A *Poictouin* Lord, who had taken a liking to him, put him to *Ferdinand*, a *Face Painter*, whom *Poussin* left in three Months time, to place himself with *Lallemant*, with whom he staid but a Month, for perceiving he shou'd never learn any thing of such Masters, he resolv'd not to loose his Time with them, believing he should profit himself more by Studying the Works of great Masters, than by the discipline of Ordinary Painters.

He work'd a while in *Dissemper*, and did it with extraordinary facility. The Cavalier *Marino* being at that time in *Paris*, and knowing *Poussin's* Genius was above the small Performances he was employ'd about, perswaded him to go with him to *Italy*; but *Poussin* having either some business that detain'd him in *Paris*, or being discourag'd by two vain Attempts he had made before, to undertake that Journey, he did not accompany the Cavalier: However, he promis'd to follow him in a little time. He was as good as his promise, tho' not till he had drawn several

several other Pictures in *Paris*, and among the rest, the *Death of the Virgin*, for the Church of *Notre-Dame*. Having finish'd his Business, he set out for *Rome*, in the thirtieth year of his Age.

He there met with his old Friend, the Cavalier *Marino*, who was mighty glad to see him, and to be as serviceable as he cou'd to him, recommended him to Cardinal *Barberino*, telling his Eminence, *Vederete un Giovane che a una furia di diavolo*. The Cavalier, on whose Assistance and Protection *Poussin* very much depended, dying soon after he came to *Rome*, and Cardinal *Barberino* who desir'd to be acquainted with him, having no opportunity for it, *Poussin* had no body to assist and encourage him. He cou'd scarce maintain himself. He was forc'd to give away his Works for so little, as wou'd hardly pay for his Colours: this was his last shift. However his Courage did not fail him. He minded his Studies assiduously, resolving, whatever came of it, to make himself Master of his Profession. He had little Money to spend, and that hinder'd his Conversing with any one, which gave him an opportunity to retire by himself, and design the Beautiful things that are in *Rome*, as well *Antiques*, as the Works of the famous Roman Painters.

Tho' he resolv'd when he went from *France*, to Copy the Pictures of the greatest Masters, yet he exercis'd himself very little that Way. He thought it enough to examine them well, to make his Reflections upon them, and that what he shou'd do more, wou'd be so much time lost; but he had another opinion of the *Antique Figures*. He Design'd them with Care, and form'd such an high Idea of them in his Mind, that they

they were his principal Object, and he apply'd himself entirely to the Study of them. He was convinc'd, that the source of every Beauty and every Grace rose from those excellent Pieces, and that the Antient *Sculptors* had drain'd Nature to render their Figures the Admiration of Posterity. His close Friendship with two skilful Sculptors *L'Algarde* and *Francois Flamand*, in whose House he Lodg'd, strengthn'd, and perhaps begat this Inclination: Be it as it will, he never left it, and it encreas'd in him as he grew older, which may be seen by his Works.

'Tis said, he at first Copy'd some of *Titian's* Pieces, with whose *Colouring*, and the touches of his Landskips he was infinitely pleas'd, and endeavour'd to imitate them, to set off the good *Gusto* of *Design*, which he had Contracted by his Study of the *Antique*. Indeed, 'tis observable, that his first Pieces are Painted with a better *Gout* of *Colours* than his last. But he soon shew'd by his Performances, that generally speaking he did not much value the part of *Colouring*, or thought he knew enough of it, to make his Pictures as perfect as he intended. He had Study'd the Beauties of the *Antique*, the Elegance, the Grand *Gusto*, the Correctness, the Variety of Proportions, the Adjustments, the Order of the *Draperies*, the Nobleness, the fine Air, and Boldness of the Heads, the *Manners*, Customs of Times, and Places, and every thing that was beautiful in the Remainder of the *Antique Sculpture*, to such a Degree that one can never enough admire the exactness with which he has enrich'd his Painting in all those parts of it.

He might, if he had so pleas'd, have deceiv'd the Judgment of the Publick, as well as *Michael-Angelo*

gelo did, who, having made a Statue of *Cupid*, broke off an Arm of it, kept it by him, and bury'd the rest of the Figure in a place which he knew was to be dug up. The Statue being found, every body took it for *Antique*, till *Michael-Angelo*, applying the Arm he had by him to the Body of the Figure, convinc'd the Criticks that they were all mistaken, tho' they are of all Men the hardest to be convinc'd that they are in an Error. We may with as much Reason believe, that if *Poussin* had painted in *Fresco* on the ruins of an old Wall, and kept any part of it by him, the World might as easily have been perswaded, that his Painting had been the Work of some Famous *Antique Painter*, as they were satisfy'd that *Michael Angelo's Cupid* was a piece of *Antiquity*, there was such Conformity between his *Paintings* and what have been really discover'd in that manner, and are certainly *Antiques*.

He us'd frequently to examine the Ancient Sculptures in the Vineyards about *Rome*, and this confirm'd him more and more in the love of those *Antiquities*. He wou'd spend several days together in making his reflections upon them by himself. 'Twas in these retirements that he consider'd the extraordinary effects of Nature, with respect to *Landskips*, that he design'd his *Ear*, his *Distances*, his *Trees*, and every thing which was excellent and agreeable to his *Gusto*.

Besides that *Poussin* study'd the *Antique* exactly, he also made curious Observations on the Works of *Raphael* and *Domenichino*, who, of all Painters in his Opinion, invented best, Design'd most correctly, and exprest the Passions of the Soul most lively, three things which *Poussin* look'd upon as the most essential parts of Painting.

He

He neglected nothing, in short, that cou'd render his Knowledge, of these three parts of his Art, perfect. He was altogether as Curious about the general expression of his Subjects, which he has adorn'd with every thing that he thought wou'd excite the attention of the Learned.

He has left no *Grand Compositions* behind him, and all the Reason we can give for it is, that he had no opportunity to do them; for we cannot imagine, but 'twas Chance only that made him apply himself wholly to *Easel-Pieces*, of a bigness proper for a Cabinet, such as the curious requir'd of him.

Lewis XIII. and *Monsieur de Noyers*, Minister of State, and Super-Intendant of the Buildings, wrote to him at *Rome*, to oblige him to return to *France*: He consented to it with a great deal of difficulty. He had a Pension assign'd him, and a Lodging ready furnish'd at the *Tuilleries*. He drew the Picture of the *Lord's Supper* for the Chapel of the Castle of *St. Germain*, and that which is in the *Jesuits Novitiat* at *Paris*. He began the *Labours of Hercules*, in the Gallery of the *Louvre*: But the Faction of *Vouet's* School railing at him, and his Works, put him out of humour with his own Country. He was also weary of the Tumultuous way of living in *Paris*, which never agreed with him; wherefore he secretly resolv'd to return to *Rome*, pretending he went to settle his Domestic Affairs, and fetch his Wife; but when he got there, whether or no he found himself as in his Center, or was quite put off from any thoughts of returning to *France*, by the Deaths of Cardinal *Richelieu* and the King, which happen'd about that time, he never left *Italy* afterward.

He

He continu'd working on his *Easel-Pieces*, and sent them from *Rome* to *Paris*, the *French* buying them every where as fast as they laid Hands on them, if they were to be bought for Money, valuing his Productions as much as *Raphael's*. *Felibien*, who has written the Life of this Painter very correctly, and at large, gives a particular account of all his Pictures, and a Description of those that are most esteem'd.

Poussin, having liv'd happily to his threescore and eleventh year, dy'd Paralytick, *Anno* 1665. He marry'd *Gasper's* Sister, by whom he had no Children. His Estate amounted to no more than Sixty Thousand *Livres*; but he valu'd his Ease above Riches, and prefer'd his Abode at *Rome*, where he liv'd without Ambition, to making his Fortune elsewhere.

Bishop *Massimi*, who was afterwards a Cardinal, visiting him on a certain time, their Conversation lasted insensibly till 'twas night, and the Prelate being about to take Coach, *Poussin* took the Candle in his Hand, lighted him down stairs, and waited on him with it to his Coach. The Bishop was sorry to see him do it himself, and cou'd not help saying, *I very much pity you, Monsieur Poussin, that you have not one Servant; and I pity you more, my Lord, reply'd Poussin, that you have so many.* He never, made words about the price of his Pictures; he put down his rates on the back of the Canvas, and 'twas always given him.

He had no Disciple. Most Painters esteems without imitating him. His Manner is too inaccessible, and when once they enter upon it they can't go thro' with it.

Reflections on the Works of POUSSIN.

Poussin was born with a great and a fine Genius for Painting. His early Love of the *Antique Figures* put him upon Studying them with Care, and by his Studies he came to the Knowledge of all their Beauties, and of the difference between them, as to their Goodness. He was an excellent *Anatomist*, and acquir'd a Consummate *Habitude* of *Design*, after the *Antique Gusto*, yet even in his *Designs* he did not consider Nature, as the Origin of all Beauty, so much as he shou'd have done. He thought Sculpture was to be preferr'd before her, tho' she is the Mistress of all Arts, and always valu'd the Imitation of the Ancients more than the Life. By this means the Naked of his Figures in most part of his Pictures, has something in it, resembling Painted Stone, and is rather like the hardness of Marble, than the delicacy of Flesh, full of Blood and Life.

His *Invention* in Historical and Fabulous Subjects is Ingenious, as also in his Allegories. He chose them well. He preserv'd *Decorum* in all of them, especially in his Heroical Subjects. He introduc'd every thing that cou'd render them agreeable and instructive. He express'd them according to their Real Character in joyning the Passions of the Soul in particular, to the expressions of the Subject in general.

His *Landskips* are admirable for their *Sites*; the Novelty of the Objects of which they are compos'd; the Naturalness of the Earth; the Variety

riety of the Trees, the lightness of his Touches; and in short, the singularity of the Matters that enter into his Composition. They wou'd have been every way Perfect, if he had strengthen'd them a little more by the *Local Colours*, and the Artifice of the *Claro Oscuro*.

When occasion offer'd, he adorn'd his Pictures with Architecture. He did it with a fine Gout and his Perspective, which he understood to perfection, was exactly regular.

He was not always happy in the disposition of his *Figures*, on the contrary, he is to be blam'd for distributing them in the generality of his *Compositions* too much in *Basso Relievo's*, and on the same Line, his *Attitudes* are not vary'd enough, nor so well *contrasted* as they might be.

His Draperies in all his Pieces are commonly of the same Stuff, and the great number of his Folds hinders the simplicity, which adds a Grandeur to the Work. As fine as his Genius was, and as extensive, 'twas not sufficient for all the parts of Painting. He lov'd the *Antiquities* so entirely, and apply'd himself to them so much, that he had not time to consider his Art in every branch of it. He neglected *Colouring*. We may perceive by his Works in general, that he knew nothing of *Local Colours*, or the *Claro Oscuro*: For which Reason almost all his Pictures have a certain grey predominant in them, that has neither force nor effect. Some of the pieces of his first Manner, and some of his second, may however be excepted. Yet to examine the matter narrowly, we shall find, that where any of his *Colouring* is good, he is indebted for it to what he remembred of that part of his Art, in the Pictures he copy'd after *Titian*, and was not the effect

fect of any intelligence of the *Venetian* Painter's Principles. In a word, 'tis plain *Poussin* had a very mean Opinion of *Colours*. In his Life written by *Bellori* and *Felibien*, there is a sincere Confession that he did not understand them, and had as it were abandon'd them; an undeniable proof that he never was Master of the *Theory* of *Colouring*. Indeed, his *Colours*, as they appear to the Spectators, are nothing but general *Tints*, and not the imitation of Nature, which he seldom consulted about them. I speak of his *Figures*, and not of his *Landskips*. In the latter he seems to have consider'd the natural *Colours* more, and 'tis not difficult to guess at the Reason of it: For not being able to find out *Landskip* in the *Antique Marble*, he was forc'd to seek after it in *Nature*.

As for the *Claro Oscuro*, he never had any knowledge of it, and if we meet with it in any of his Pictures, it came there purely by chance. Had he known that Artifice to be one of the most essential parts of Painting, as well for the repose of the sight, as to give Force and Truth to the whole Composition of a Picture, he would always certainly have made use of it. He wou'd have sought after a way to *Groupe* his Objects and his Lights to the best advantage, whereas, they are so dispers'd in his Pieces, that the Eye knows not where to fix it self. His chief aim was to please the eyes of the understanding, tho' without dispute, every thing that is instructive in Painting, ought to communicate it self to the understanding only, by the satisfaction of the Eyes, by a perfect imitation of Nature; and this is the whole Duty, and ought to be the whole Aim of a Painter.

Poussin

Poussin, by neglecting to Imitate Nature, the Fountain of Variety, fell often on very apparent Repetitions, both in the *Airs* of his *Heads*, and his *Expressions*. His *Genius* was rather of a Noble, Masculine and Severe Character, than graceful, and one may see by the Works of this very Painter, that there may be *Beauty* sometimes where there is no *Grace*.

His *Manner* was new and singular ; he was the Author of it, and we must own, that in the Parts of his Art, which he possess'd, his *Stile*, as we have said elsewhere, was Great and Heroic, and that take him altogether, he was not only the best Painter of his own Nation, but equall'd the best Painters of *Italy*.

F R A N C O I S P E R R I E R

A *Goldsmith's* Son of the *Franche Compté*, was a Debauch'd young Man, and running away from his Parents, went to *Rome*. As he was on his Journey thither his Money fell short, when a Blind Man, who had also a mind to go to *Rome*, perswaded him to lead him, offering him a share of the Alms he got by begging on the Road. *Perrier* having no other way to Subsist, accepted of his offers, and in this Equipage arriv'd at *Rome*, where he was again very much Embarrass'd to find out means to maintain himself ; for his Blind Beggar's Assistance either fail'd him, or, was not sufficient to support him. He was reduc'd to terrible *Straits* at his first coming, but the necessity he was in, and the facility of his *Genius* in a little time put him in a way to get his living. He acquir'd an easy and agreeable *Manner* of *Designing*, and his *Gusto* was so good, that several

ral young Men address themselves to him to mend their *Designs*: Some Foreigners bought his of him to send them home to their Friends to please them, and engage them to supply them with Money.

He became acquainted with *Lanfranco*, whose *Manner* he endeavour'd to follow, and at last he could manage his Pencil with the same ease as he did his *Crayons*. Finding that he could dispatch a great deal of Business, he resolv'd to return to *France*, and stopping at *Lyons* he painted the *Carthusian's* Cloyster there. From *Lyons* he proceeded to *Paris*, and having work'd some time for *Vouet*, who Engros'd all the *Grand Performances*, he took a second Journey to *Italy*, where he stay'd Ten Years, and return'd to *Paris*, Anno 1645. About this time he painted the Gallery of the *Hotel de la Vrilliere*, and drew several *Easel-Pieces* for private Persons. He dy'd Professor of the Academy.

He Etch'd several things with a great deal of Spirit, and, among others, the finest *Basso Relievo's* that are in *Rome*, a hundred of the most Celebrated *Antiquities*, and some of *Raphael's* Works.

He also Grav'd in the *Claro Oscuro* some *Antiquities*, after a *Manner*, of which, 'twas said, he was the Inventor; but *Parmeggiano*, as I have observ'd elsewhere, us'd it a long time before him. It consists in two Copper Plates, whose Impression is made on Paper feintly stain'd; the one Plate is Engrav'd after the usual way, and that Prints the Black, and the other, which is the Secret, Prints the white.

J A Q U E S S T E L L A

Born in the Year 1596, was the Son of *Francis Stella*, a *Flemming* by Nation, who, in his return from *Italy*, stopping at *Lyons*, settled there, and in that City, *Faques*, of whom we are speaking, was born. He was but Nine Years old when his Father dy'd, and having Exercis'd himself so long in the Art of *Painting* that he thought he was capable of improving by the sight of the rare Pieces that are in *Italy*, he went thither when he was about twenty years of Age. Passing thro' *Florence*, the great Duke *Cosmo di Medicis*, hearing of his being there, employ'd him, with other Painters, to prepare the Decorations of a pompous Festival, which he intended to hold at the Celebration of his Son's Marriage.

The Duke perceiving that *Stella* was a Man of Capacity, assign'd him Lodgings and a Pension equal to that of *Callot*, who was then at *Florence*. He staid in this City seven years, and perform'd several things in *Painting*, *Designing* and *Graving*. From thence he went to *Rome*, where he liv'd eleven years, which he spent chiefly in studying the *Antique Sculptures* and *Raphael's Paintings*. When he had acquir'd a *Habitude* of a good *Tast*, drawn divers Pictures that were *Engrav'd*, and got a great Reputation in *Rome*, he resolv'd to return to his own Country, intending however to pass from thence into the Service of the King of *Spain*, who had order'd his Agents to invite him more than once to accept of that Employment. He took *Milan* in his way to *France*. Cardinal *Albornos* offer'd him the Direction of the

the *Academy of Painting* in that City, but he refus'd it. When he came to *Paris*, and had seen his Friends, he began to prepare for his Voyage to *Spain* ; but Cardinal *Richelieu* hearing of it, stop'd him, giving him hopes of a better Fortune at home. He presented him to the King, who assign'd him a Pension of a thousand Livres a year, and Lodgings in the Galleries at the *Louvre*.

Stella soon shew'd himself to be a Master, and the King honour'd him with the Order of *St. Michael*, which encourag'd him to do his best. He painted several large Pictures for the King, by whose Command the greatest part of them were sent to *Madrid*. He work'd also for Churches and private Persons.

Being very Laborious, and the Winter-days short, he spent the Evenings in *Designing* the Histories of the Holy Scriptures, Country Sports, and Children's Plays, which were Engrav'd, and make a large Volume. He also drew the *Designs* of the Frontispieces of several Books of the *Louvre* Impression, and divers *Antique* Ornaments, together with a Frise of *Fulvio Romano's*, which he brought out of *Italy* with him. He work'd so indefatigably, that it wasted him extreamly, and broke his Constitution. He consum'd away for five or six years before he dy'd, which was in the sixtieth year of his age, *Anno 1647*.

Reflections on the Works of *STELLA*.

Stella had a fine Genius, his Productions came easie out of his Hands, and he treated,

A a 2

with

with a like facility, all sorts of Subjects. His *Talent* was rather Gay than Terrible, his *Invention* was Noble, his *Expressions* moderate, his *Attitudes* Easy and Natural, his *Disposition* somewhat Cold, but the whole together agreeable. He acquir'd a good Gout of *Design* by his long stay in *Italy*, and by his eagerness to Learn became Correct in his *Outlines*. His application to Work, made it easy to him. His *Colouring* is not well digested, his *Local Colours* not enough characteris'd, and his *Carnations* have too much *Vermillion* in them, and are commonly the same. He at last degenerated into what we call *Manner*, and very seldom consulted Nature. Take him, with all his good and bad Qualities, as a Painter, the first weigh down the last. He had certainly Merit, and had he study'd the *Venetian* Manner more, his own had been more valuable.

MARTIN de CHARMOIS,

Sieur de Laure, procur'd so many advantages for the *French* Painting, that 'twou'd be Ingratitude not to make mention of him in this Account of the *French* Painters. He lov'd the Arts of Sculpture and Painting so passionately, that he became a great Master of the Theory of both of them, and cou'd perform, in the one and the other, with facility, to the satisfaction of the best Judges of his time. He was neither Painter nor Sculptor by Profession. The pleasure his Genius took in Exercising it self, was the only motive he had to handle sometimes the Pencil and sometimes the Chizel. He had such an Idea of Painting, that he cou'd not endure to see able Painters oppress'd by the hard usage of some Head Masters,

sters, and often took them from their Oppressors that they might, with more freedom, Exercise those Arts, that are of all others the most free. He shew'd them the Nobleness of their Profession, and employ'd all his Credit to deliver the Art of Painting out of the languishing condition, to which it was reduc'd by the evil practices of some Masters, who had render'd it as scandalous as a Common Trade; but Monsieur *de Charmois* did his utmost to restore it to its place among the Liberal Arts. He assembled the most skilful of the Profession, form'd a Society, of whom the twelve Eldest Painters were to be the Governours, and himself the *Director*.

Thus he laid the *Foundation* of the Famous *Academy of Painting*, which the King afterwards form'd into a Corporation, gave them several Privileges, allow'd them a place to meet in in his Palace; made Officers, settled Professors, and assign'd Pensions to the most considerable of that Body, to encourage them in their Performances, and to reward the Merit of such as were worthy the Royal Bounty.

De Charmois was Secretary to the *Marschal de Schomberg*, Colonel of the Regiment of *Swiss Guards*; and tho' the Duties of his Employment took up most of his time, yet he found some leisure hours to divert himself with Painting. I can't tell positively when he was born, when he dy'd, or when he was *Director* of the *Academy*; but 'tis certain he behav'd himself in that Office, with a Prudence answerable to his Zeal and his Merit.

EUSTACHE le SUEUR,

Born at *Paris* in the Year 1617. was *Vouet's* Disciple, and had so great a Talent for Painting, that he wanted nothing but to have been bred up in a better School than his Masters, to render him an accomplish'd Painter. He invented with ease, and his *Execution* was always worthy his *Designs*. He was ingenious, discreet, and delicate in the Choice of his Objects. He imitated the *Antique Gusto* in his *Designs*; but aiming to appear always delicate, his proportions are sometimes too tender, and his Figures of an immoderate length. His Attitudes are simple and noble, his Expressions fine, singular, and very well adapted to the Subject. His Draperies are set after the *Cout* of *Raphael's* last Works. In his Folds he observ'd the Order of the *Antique*, and generally made use of the same Stuffs the Ancients us'd.

His *Colouring* is compos'd of general *Tints*, without Choice or Study. He took so little care to leave off *Vouet's Manner* in his *Colours*, that one wou'd think he did not believe it to be bad, nor that the part of *Colouring* was of such importance in his Art, as indeed it is; or perhaps he put off his further inquiries about it to some other Time. He contented himself with a receiv'd Custom in the choice of his *Colours*, which all the Painters in *Paris*, except *Blanchart*, follow'd implicitly. Whatever was the reason of it, he knew nothing of the *Local Colours*, nor the *Claro Oscuro*; but he was so much a Master of the other parts of Painting, that there was a great likelihood of his throwing off *Vouet's Manner* entirely had he

he liv'd longer, and had once relish'd that of the *Venetian School*, which he wou'd certainly have imitated in his *Colouring*, as he imitated the *Manner* of the *Roman School* in his *Designing*:

For immediately after *Vouet's* Death, he perceiv'd his Master had led him out of the Way, and by considering the *Antiquities* that are in *France*, and by the sight of the *Designs* and *Prints* of the best *Italian Masters*, particularly *Raphael's*, he contracted a more refin'd *Stile*, and shew'd that the rare Pieces of the *Antique* which are in *France*, are sufficient to give a Painter a good *Tast*, without going to *Italy* for it, provided the Painter is born with a happy Genius for his Profession. *Le Sueurs* Works are a proof of this Position, among others his *Life of St. Bruno*, which is in the Cloyster of the *Carthusians* Monastery at *Paris*. This, in my opinion, is the most considerable of all his Performances, and by this, as also by many other of his Productions, one may judge that *le Sueur* may, with reason, pretend to a Place among the best Painters of his Nation.

LAUREN de la HIRE

Was in great Reputation in his Time, and the only Painter of all his Countrymen, who did not follow *Vouet's* Manner. His own was not much better. His *Gusto* was as bad, but 'twas more Study'd, more Finish'd, and more Natural; however 'twas always insipid. His *Landskips* are more valu'd than his *Figures*. He finish'd them to a nicety, and Painted them very properly. He was so in Love with the *Aerien* perspective, that he confounded his *Distances* in a

Cloud, according to the method he had learnt of *Desargues*. He did the same in his Figures, as well as in his Distances, for excepting those that are on the first Lines all the rest are lost in a Mist in proportion to their distance. His Son left the Profession of *Painting* to follow the *Mathematicks*, to which his Genius inclin'd him, and became one of the most skilful *Mathematicians* of our time.

MICHAEL DORIGNY,

Born at St. *Quintin* in *Picardy*, was *Vouets* Disciple and Son-in-law. He follow'd his Father-in-law's *Manner* very Servilely. He Etch'd most of his Works, and preserv'd the true Character of their Author. He dy'd Professor of the Academy in the year 1665, at forty eight years old.

CHARLES ALFONSE du FRESNOT,

Was born in the year 1611. His Father was a Famous Apothecary in *Paris*, who bred him up a Scholar, intending to make a Physician of him. In the first two or three years of his Studies at the Colledge, his Father had hopes by the progress he made in Learning, that he wou'd answer his Expectations, but so soon as he got up into the Upper Forms, and began to relish Poetry, his Genius that way shew'd itself, and he carry'd away the Prize from all his Competitors of his standing. His Inclination grew stronger the more he exercis'd himself in it; and 'twas thought

thought by his beginning, he wou'd in the end make one of the greatest Poets of his Age ; but his Love of *Painting* being equal to that of Poetry, it divided, and consequently weaken'd his Talent.

At last there were no more thoughts of his being a Doctor, he declar'd openly for Painting, notwithstanding the opposition he met with from his Parents, who omitted no sort of usage which they thought wou'd oblige him to turn his Studies another way. They had a mean Idea of *Painting*, looking upon it as a pitiful Trade, and not as the most noble of all Arts.

The more he was oppos'd in his Inclination, the more eager he was to be a Painter, and without losing any time in deliberating what to do, he gave himself over entirely to the solicitations of his Genius, and fell to studying the *Art*. He was about twenty years old when he began to *Design*, which he learn'd of *Perrier* and *Vouet* : But he had scarce been two years a Scholar to both of them, before he went to *Italy*, *Anno* 1634. *Mignard* coming thither in the following year, they contracted an intimate Friendship, which lasted as long as they liv'd. When *du Fresnoy* came first to *Rome*, he cou'd not get his Bread ; his Parents, whose advice in the choice of his Profession he had despis'd, wou'd not supply him, and what Money he carry'd out with him was soon spent. Thus having neither Friends nor Acquaintance, he was reduc'd so low, that he was forc'd to live upon Bread and Cheese : However, he bore all with patience, comforting himself with the Opportunities he had of improving in the study of *Painting*, which he continu'd with Ardour, till *Mignard* came, and then he far'd better.

His

His Soul was not satisfy'd with common knowledge, he wou'd go to the root of his Art, and extract all the Quintessence out of it. He study'd *Raphael* and the *Antique* with application, and every Night he design'd in the Academies with extraordinary assiduity. According as he made discoveries in his Art, he wrote Reflections upon them in *Latin Verse*. One light led him to another, and by degrees, he acquir'd the Knowledge of all things necessary to his Profession: He then form'd the design of writing his *Poem*; when he had done it with equal care and success, he communicated it to the best Judges, from whom he expected either Information or Approbation.

He had a particular love for *Titian's Works*, preferring them to any other whatsoever, because he said, *Titian was of all Painters the most Perfect Imitator of Nature*. He copy'd all the fine Pictures that were in *Rome* with incredible Industry.

He understood the *Greek* and *Latin Poets* very well, and spent so much time in reading and conversing with the Curious about his Art, that he had little left for *Painting*. Besides, he seem'd when he painted, to do it with pain, which might proceed either from his profound knowledge of the *Theory* which restrain'd his hand, or from his having never learn'd of any one how to handle his *Pencil*. By this means he was very slow in his Productions. Whatever was the occasion of it, he did very little in the practical part of *Painting*. Having study'd the *Elements of Euclid*, and his *Gusta* in *Architecture* being excellent, he painted the remainders of the old *Roman Architecture* that are in and about *Rome*. He sold his *Pictures* for subsistence, or rather gave them

them away for little or nothing. All his Works don't exceed fifty *Pieces*, besides some *Landskips*, which he drew for private Persons, and his Copies after *Titian*.

Of all his Performances, that which he valu'd most, was his *Poem upon Painting*. He was very desirous to have it Printed, but knowing 'twou'd be to no purpose to do it without publishing a *French* Version with it, and being himself incapacitated to translate it, by his long absence out of *France*, by which he had almost forgot his Native Tongue, he put off his Impression to a better opportunity.

At last I Translated it into *French* * at his Request, and to his Liking. He intended to write Notes upon it, to illustrate his Thoughts, but he was prevented by a Paralysis, of which he dy'd at a house of one of his Brothers, four Leagues from *Paris*, Anno 1665. in the fifty fourth year of his Age.

* From this *French Version* Mr. Dryden Translated *Fresnoy's Poem*, as is very plain by the Gallicisms in his own, which that great Master of the English Tongue wou'd not have been guilty of, had he not been forc'd to it by the difficulty of Translating a Treatise written upon an Art, which he professes he knew little of. He was oblig'd to follow the Author Literally, for fear if he lost sight of him never so little, he shou'd miss his way, and what were Reasons for that Immortal Poet to make so faithful a Version, to be sure were much more so for us, who, besides that, we were as much strangers to the Terms of Art, as he was, wanted his *Copia Verborum*, and his Shining Eloquence to adorn the Subject. But this we must say for our selves, that our Care, as became us, to do well was greater, tho' our natural and

acquir'd helps were less. The Author of this Treatise Translated Monsieur du Fresnoy's *De Arte Graphica*, and wrote the Notes upon it in French, but not thinking that Treatise sufficient to inform the Curious of every thing that relates to the Art, he wrote this Dissertation thirty Years afterwards, and added the Lives of the Painters to it. From his Judgment, and the Excellence of his Treatise on Painting, we were convinc'd that there was something wanting in Monsieur Du Fresnoy's, whose Merit no man knew better than Monsieur de Piles, and for the satisfaction of all Lovers of the Art, we resolv'd to render it into English

Reflections on the Works of Monsieur du FRESNOY.

I was intimately acquainted with *du Fresnoy*, was his Friend and Confident, and he permitted me to see him Paint, a favour he seldom did any body, because he took a great deal of pains in his Painting. His Mind was so full of Knowledge of all sorts of Learning, and his Memory so great, furnishing him with matter of all kinds, whenever he wanted it, that his Conversation, tho' very profitable, was too much interrupted by Digressions, by which means he often forgot his principal Subject. This was occasion'd, as some have said, by the abundance of his Thoughts, and the fire of his Fancy. As for my part who knew him familiarly, and had made observations on his Judgment, as also on the vivacity of his Imagination, I confess I always thought it to be fine, but not at all lively; on the contrary, the warmth of his Fancy was

ve-

very temperate. His first thoughts never pleas'd him, he always consider'd a thing twice, and digested it in his mind with all imaginable application, that he might embellish it with convenient *Graces*, and those *Lights* that he acquir'd by his Learning.

Pursuant to the Principles he laid down in his *Poem*, he endeavour'd to execute his thoughts. He work'd very slowly, and I wish his vivacity had been as great as some imagin'd it, that there might have been more Spirit in his *Pencil*, and that his Idea's might have been put in the fairest Light.

However, by the *Theory* of his *Art*, he reach'd the end he aim'd at, and 'tis to be wonder'd that the same *Theory* that was sufficient to make him certain of the goodness of his Works, had not embolden'd his *Hand*: All that can be said to it is, that great *Speculation* stands in need of great *Practice*, and that Monsieur *Du Fresnoy's* was only what he had got by the Performance of a few Pieces.

'Tis easy to perceive he endeavour'd to imitate the *Caracci's* Gout of *Design*, and *Titian's* Colouring, in all his Works, which he often confess'd himself. There never was any *French* Painter who came so near *Titian* as *Fresnoy*. One may see a proof of it in the Picture he drew at *Venice* for *Marco Paruta*, a Noble *Venetian*, wherein he represented a *Madonna* in a Half-length, and also in another he made for the same Nobleman, representing a *Venus* lying along. What he has painted in *France* is of the same *Gusto*, chiefly his performance at *Rinci* for Monsieur *Bordier*, controller of the *Finances*, which is esteem'd the finest of his Productions by the best Judges. But
if

if he did not draw Pictures enough to make his Name known in several parts of *Europe*, his *Poem* upon Painting will live as long as the Art, and his Name be preserv'd in it, while the World has any value for the Profession.

N I C O L A S M I G N A R D

Of *Troyes* in *Champagne*, was elder Brother to *Pierre Mignard*, surnam'd the *Roman*. Tho' his reputation was not equal to *Pierre's*, yet he was Master of so many of the parts of Painting, that he is by no means to be reckon'd among the ordinary Painters. Their Father, whose Name was *Pierre*, was a Soldier, and stay'd twenty years in the King's Service. He gave his two Sons liberty to follow the Inclination they had to *Painting*. *Nicholas* learn'd the Principles of the Art, of the best Painter that was at *Troyes*, and to encrease his knowledge, went to study at *Fountainbleau* after the *Antique* Figures that were there, and after *Primaticcio's* Paintings: But seeing that the Fountain of all the Beauties he study'd was in *Italy*, he Travell'd thither. Being employ'd at *Lyons*, he staid there some time, tho' not so long as at *Avignon*, where he fell in Love with a young Woman, whom he marry'd when he came back from *Italy*, on which account he was call'd *Mignard* of *Avignon*. He staid two years at *Rome*, and several years at *Avignon* with his Father-in-law. He was sent for to Court by the King, who had some knowledge of him while he was at *Avignon*, when he went to meet the Infanta of *Spain*, whom he marry'd Anno 1659.

Mignard

Mignard arriving at *Paris*, was employ'd by the Court, and by private Persons, about divers Works, in which he shew'd his Ability. He drew abundance of *Portraits*; nevertheless his *Talent* was more for *History-Painting*. His *Invention* was Ingenious, and he delighted in treating of Poetical Subjects: However, the fire of his *Imagination* was very moderate, for which he made amends by great *Correctness*, and the nicety of his Work. His extraordinary application to it threw him into a Dropsie, of which he dy'd, *Anno 1668*. very much lamented by all that knew him, for he was equally a Man of Honour and a Good Painter. He was *Rector* of the *Academy* when he dy'd, and that whole Body assisted at the Solemnity of his Funeral, which was perform'd in the Church of the *Mendicant Fryars*, of the Order of *St. Bernard*, where he lies bury'd.

CLAUDE VIGNON,

Born at *Tours*, follow'd at first *Michael-Angelo da Caravaggio's* Manner, and some of his Pictures in that kind have a great deal of Force in them. He dispatch'd his Work so fast, that he did an infinite number of Pieces. To go thro' with his Business, he form'd to himself a more Expeditious Manner than that of *Michael-Angelo da Caravaggio*, but it was not so Strong as that which he us'd in imitation of *Caravaggio*. His Performances were done with ease, and he had a particular way of using his *Tints*. He plac'd them on the Canvas without mixing them on his Paller, and as he painted, he always added Colours, not mingling them by the motion of his Pencil, as
other

other Painters do. By this means the Superficies of his Pictures are very rugged. His *Manner*, which is purely a *Manual Practice*, is easy to be known. He seldom consulted Nature, or the *Antique*. There is nothing extraordinary either in his Invention or Expression, and therefore his Pieces were little sought after by the Curious. His chief Excellence was in distinguishing the *Manner* of several Masters, and in setting a Price on Pictures. He dy'd in the year 1670. in a good old Age.

SEBASTIEN BOURDON

Born at *Montpellier*, had a Genius so fiery that it wou'd not let him reflect sufficiently, nor study the Essential Parts of his Art so much, as he ought to have done to render him perfect in it. When he was in *Italy*, he lost his time by Quarrels, and one of them oblig'd him to leave *Rome*, before he had half finish'd the Course of his Studies. However, his Talent was easy, and he did so many good things in his youth, that the World had conceiv'd great hopes of his being a Master in his Riper Years. The *Fine Arts* being interrupted by the Civil Wars in *France*, he Travell'd to *Sweden*, whither he was tempted to go by the Reputation Queen *Christina* had for Patronizing Learning and the Arts, but her Majesty employing him only to draw her *Portrait*, he did not stay long there. The warmth of his Genius wou'd not let him live Idle, so he return'd to *France*, to seek for Employment. Tho' he did not altogether answer the Expectation of the Curious, in every thing relating to his Profession, yet

yet he kept up his Character by extraordinary Compositions, and by the liveliness of his Expressions, but his Genius not being guided by solid Judgment, it evaporated often into extravagant Conceptions, which, tho' they might for a little while please the Spectator for their novelty and oddness, yet when he began to examine them, he soon found they were wild and unreasonable. He succeeded better in his *Landskips* than in his *History-Painting* : He drew the former very well : I have seen divers of them, that are the beautiful effects of his Imagination, and the whimsicalness of them renders them the more agreeable, because there are some very extraordinary things in them, which he study'd after Nature, and perform'd with a ready and easy Hand. 'Tis true, his *Sites* are not very regular, tho' they are not very Common, neither do they always agree with their Plan. His Pieces are seldom finish'd, and those that are most so, are not always the most fine. He one time laid a Wager with a Friend of his, that he wou'd Paint Twelve *Heads* after the Life, and as big as the Life, in one day, and he got it. These Heads are not the worst things he ever did. He often made the ground of his Canvas to serve for Hair, not by leaving it uncover'd, but by working the Colours again with the end of his Pencil-Stick.

He did a vast number of Pictures. His most considerable Pieces are, the Gallery of Monsieur *de Brittonvilliers*, in the Isle of *Notre-Dame*, and *The Seven Works of Mercy*, which he Etch'd by himself. That which is most Esteem'd of all his Performances, is, *The Martyrdom of Saint*

Peter, Drawn by him for the *May* * for the Church of *Notre-Dame*, which is kept as one of the choicest Rarities in that Cathedral. He was a *Calvinist*, however his Morals and Manners were good, and he was very much valu'd and respected by the *Royal Academy of Painting and Sculpture*, of which he was *Rector*. He was at work for the King, in the lower Apartment of the *Tuilleries* when he dy'd, *Anno 1662*. being about sixty years of Age.

* *A Picture which is every Year Painted for the Church of Notre-Dame, and is expos'd on the 1st of May, from whence 'tis call'd the May.*

S I M O N F R A N C O I S,

Born at *Tours*, in the Year 1606. In his youth he was very Devout, and declar'd for a Religious Life. He wou'd fain have been a *Capuchin*, but his Friends hindering him, he sought after a Profession that might assist him in raising his Soul to the Love of God, and by chance looking on a Picture of our Saviour's *Nativity*, with which he was extreamly touch'd, in hopes of being able to draw some Pieces, whose effect on the Spectators might be as lively, he resolv'd to turn Painter. Thus 'twas not out of Inclination that he took to Painting, but a *Call*, which had something extraordinary in it; for his Genius was cold enough, tho' his Sense was otherwise solid, and sufficient to carry him thro' all the difficulties in the way to Perfection in that Art.

We desire the Reader to believe, where he meets with any such notable Instances of the Bigotry and Ridiculousness of the French Papists, when they have any thing to say of their Religion, that we the Translators

flators are entirely guiltless of the Author's weakness and superstition.

Francois had no other Masters to teach him but the good Pictures he Copy'd. He at first drew some Portraits, and *Monfieur de Bethune*, his Patron, going Ambassadour to *Rome*, took him with him, having procur'd a Pension to be settled on him, to encourage him in his Studies. He liv'd in *Italy* till the year 1638. and in his return homewards, he pass thro' *Bologna*, where he contracted a Friendship with *Guido*, who drew his Picture.

At his arrival in *France* he was so happy, as to be the first Painter, who had the Honour to draw the Picture of the Dauphin, of whom the Queen was just brought to Bed. This his first Performance succeeded so well, that he had reason to hope, the Ministers who were satisfied with it, and had promis'd to protect him, wou'd accordingly have procur'd him some greater Employment, and have made his Fortune ; but falling into disgrace, tho' he did not deserve it, he took a disgust at the Court, left it, and resolv'd to lead a retir'd Life more conformable to his first Intentions.

In this retirement he came to a resolution to Paint only such things, as might be an assistance to him in his way to Heaven: He meant Pieces of Devotion, in which he employ'd himself so much, that the rest of his Life was a perfect Pattern of Christian Piety. Among all the Virtues which he liv'd in the Exercise of his Patience was most conspicuous, for being eight years together troubled with the Stone, he endur'd that terrible Affliction with incredible Constancy. He dy'd in the Year 1671. and the Stone

that was taken out of him after his Death, weigh'd a pound.

There are none of his Pictures in the Cabinets of the Curious; there are some in the Churches in *Paris*, and 'tis not difficult to perceive by his Productions, that the Author was more Devout than Skillful. However his Skill is very much to be Commended, in as much as he knew how to make use of his Art to carry him to Heaven, which is much to be preferr'd before the acquiring a vain Reputation.

'Tis new to an English Reader to hear, that Painting is the way to Salvation, but such is the Blindness and Extravagance of the Religion of our Neighbours, who pretend to be the most sensible and polite Nation in the Universe.

PHILIP de CHAMPAGNE,

Born at *Brussels*, Anno 1602. His Parents were of mean Descent, but honest. In his Youth he shew'd an extraordinary Inclination to Painting. He chang'd his Masters, who were all of them Ordinary Painters, several times; at last he lighted on *Fouquiere*, of whom he learnt *Landskip*. As for the other kinds of Painting, he ow'd his Excellence in them wholly to his Assiduity in Working, and the desire he had to advance himself in the Knowledge of his Profession.

He was so eager to Learn, that he spar'd no Pains in seeking after a Person, whose Lessons might be satisfactory to him, but finding none who cou'd teach him so much as he wanted to be taught, he resolv'd that Nature only shou'd be his Master, and he imitated her afterwards in all his

his Performances very regularly, but his Choice was none of the best.

At nineteen Years of Age he thought it time to Travel into *Italy*, intending to take *France* in his way, and to stay there as long as his occasions requir'd. When he came to *Paris*, he plac'd himself with *Alleman*, an Ordinary Painter, who, tho' he knew little of the matter, had most of the Business of his Profession at that Time. He left him to be private a while, and follow his Studies. He lodg'd in the College of *Laon*, where *Poussin* also dwelt, after he return'd out of *Italy* the first Time. These two Painters meeting together there, became good Friends, and so continu'd. One *Du Chesne*, a very ignorant Painter, who like the rest of the Pretenders in all *Arts*, was forward, and pushing in his, had by his Impudence and Interest, procur'd to be employ'd about the Paintings of the Palace of *Luxemburg*. This Man set *Poussin* and *de Champagne* at Work under him. *Poussin* did a few small Pieces in the Cieling, and *Champagne* drew some small Pictures in the Queen's Apartment. Her Majesty lik'd them so well, that *Du Chesne* was afraid he wou'd get his Employment from him; whereupon *de Champagne*, who lov'd Peace and Quietness, perceiving *du Chesne's* Jealousy, to cure him of it, return'd to *Brussels*, to take his leave of his Friends, and from thence he resolv'd to go thro' *Germany* to *Italy*. He was scarce got there, when a Letter came to him from the Abbot of *Saint Ambroise*, who was Surveyor of the Buildings, to advise him of *Du Chesne's* Death, and to invite him to return to *France*, which he did. He was presently made Director of the Queen's Painting, and she gave him a Pension of Twelve hundred

Livres a year, with Lodgings in the Palace of *Luxemburg*. About that time the Queen order'd him to Work at the *Carmelites*, and he marry'd *Du Chesne's* Daughter. Being a great Lover of his Business, and having a great deal of it, he went thro' all with Pleasure, as well as Labour. There are a vast Number of his Pieces at *Paris*, and other parts of the Kingdom. Among other places there are some Pictures of his in the two Monasteries of the *Carmelites*, in the Suburbs of *St. Jaques*, in *la Rue Chapon*, at the *Palais Royal*, in the Chapter-House of *Notre-Dame* at *Paris*, and in several Churches in that City, without reckoning an Infinity of Portraits, which he drew, and are noted for their Likeness, as well as for their being finish'd to a great degree. Monsieur *Poncel*, Councillour in the Court of *Aids*, who was one of his particular Friends, desir'd him, one Sunday, to draw his Daughter's Picture, who the Monday following was to profess herself a Sister of the *Carmelites* in *la Rue Chapon*, and after that day she was not to be seen by any Lay-Men; but *Champagne* making it a scruple of Conscience on account of the day, wou'd not touch his Pencil on the Sunday, whatever his Friend said to him and offer'd him to prevail with him, to make her Portrait; for he was very disinterested as well as a good Christian, a proof of which I shall give in the following relation.

Cardinal *Richelieu* had offer'd to make his, and his Families Fortune, in case he wou'd quit the Queen-Mother's Service. *De Champagne* always refus'd to desert his Mistress, and the Cardinal commended his Fidelity, and valu'd him the more, the more he persisted in his Duty to the Queen. The Cardinal's chief *Valet de Chambre*, who propos'd

pos'd his entring into his Eminency's Service, added, that whatever he desir'd, the Cardinal, he was surè, wou'd grant him. *Champagne* reply'd, *If Monseigneur the Cardinal cou'd make me a better Painter, the only thing I am ambitious of, it wou'd be something, but since that was impossible, he only begg'd the Honour of the continuance of his Eminencies good Graces.* The *Valet de Chambre* told the Cardinal *de Champagne's* Answer. which, instead of offending him, encreas'd his Esteem of this Painter, who, tho' he refus'd to enter into his Service, did not however refuse to Work for him. Among other things, he drew his Picture for him at several sittings, and 'tis one of the best Pieces he ever painted in his Life.

He had a long while been famous in his Profession, when *Le Brun* arriv'd at *Paris* from *Italy*: The latter as well by means of his *Proteectors*, who were powerful Persons, as thro' his Ability, soon put himself at the head of all the *French* Painters and *Paintings*, and was made *Principal Painter* to the King, *Champagne* shewing no disgust at the Preference which was given *Le Brun* to his prejudice.

He had a Son and two Daughters by his Wife. Two of these Children dying, he lov'd the survivor, a Daughter, with the more tenderness and passion. He permitted her to follow her Inclination to a Religious Life, and she entred herself in the Nunnery at *Port-Royal*. For her sake he had a love for the *Convent*, and all that belong'd to it in any wise, who, going under the Name of *Jansenists* in those days, *Champagne* was thought to favour their Opinions. He dy'd in the year 1674. being seventy two years old. He

was belov'd by all that knew him, both as a good Painter and a good Man.

Reflections on the Works of De CHAMPAGNE.

As great a desire as *Champagne* had in his youth to attain to perfection in the Art of *Painting*, there appears no *Elevation* in his Performances ; however he did abundance of *Pieces*, and had a *facility* of *Invention*, but his *Genius* was cold, and his *Gout* in a great measure *Flemish*.

He apply'd himself always to Nature, whom he faithfully *Imitated*. He did not know how to dispose of his Objects, so as to give them *Life* and *Motion*. He was ignorant of the *Art* of *retrenching* those things, in *imitating* Nature, that hinder the mellowness, lightness, and good *Gusto* of *Painting*, and of adding that which makes the *Life* of a Picture. All his knowledge consisted in a servile *Imitation*, in the performance of which he neither follow'd his *Genius*, nor the Rules of his *Art*. I cannot see by his Productions, that he penetrated into the best Principles of *Painting* ; nor, excepting his *Designs*, which are regular enough, that there is any thing *piquant* in any of his Pictures.

I must do him the justice to confess, I have seen some of his *Local Colours* that have been very good, some *Heads* well imitated, and the *Colouring* very strong ; yet they were still as it were in an immoveable Posture, and seem'd as insensible as even some living *Models* often appear to be.

To correct Nature in representing her, to add to her all the Beauties she is susceptible of, to distribute the *Lights and Shadows* that accompany her, advantageously, is the Work of a perfect *Painter*; and of a good one to imitate her, as she presents herself to him with facility to preserve a Character of *Truth*, tho' he adorns his Subject only with the Beauties before his Eyes, without penetrating all those that wou'd agree with it. On this account *Champagne* deserv'd the Reputation that he liv'd in, the rather, because he had a good method in Drawing *Landskips*, and understood *Perspective* very well. He also finish'd his Pictures to a nicety, and exercis'd the Office of *Rector* of the *Royal Academy of Painting* many years.

JEAN BAPTISTE de CHAMPAGNE,

Was *Philip's* Nephew, and born also at *Brussels*. He was bred up in the Profession of *Painting* by his Unkle. They liv'd so lovingly together, and had such a reciprocal Esteem one for the other, that the Nephew follow'd the Unkle's Manner, tho' there was not so much Force and Likeness in his Pictures, as in *Philip's*. As for other things, their Sentiments were the same, both as to their Art and their Morals. *Jean Baptiste* Travell'd to *Italy*, where he staid but fifteen Months, and while he was there, he did not mend his *Gusto*, keeping always to that which he learnt of his Unkle. He dy'd Professor of the Academy, in the year 1688. the forty third of his Age.

NICOLAS LOIR

Of *Paris*, was the Son of a skilful Goldsmith. He wanted neither Genius to Invent, nor Fire to Perform, tho' there is nothing in either of these Qualities, that may not be found in an Ordinary Painter. There was no delicacy nor elevation in his Thoughts. He had a good *Gust* in *Designing*. His Pictures were drawn with facility, and his Performances clean ; yet he did not give himself time to digest his Thoughts. As fast as any thing came into his Head, he executed it immediately, sometimes while he was Talking. He had acquir'd such a *Habitude*, and had such a happy Memory, that what he had seen in *Italy*, was always serviceable to him. He undertook alike all sorts of Subjects, and drew *Figures*, *Landskips*, *Architecture* and *Ornaments* with equal Success. There are abundance of Pictures of his *Drawing*, both Publick and Private at *Paris*. He Painted several Galleries and Apartments, and among the rest, the Palace of the *Tuilleries* was in part Painted by him. He dy'd *Anno* 1679, in the fifty fifth Year of his Age, being then Professor of the Academy of Painting.

CHARLES Le BRUN

Of *Paris*, was born with all the dispositions necessary to render him a *Great Painter*. He made use of his *Talent*, as soon as he cou'd make use of his Reason. He Cultivated it by continual Study and Fortune, who never left him, as well as Merit, put him in the way to shew it to
advan-

advantage. He was the Son of an Ordinary Sculptor, who liv'd in the *Place Maubert*. This Sculptor was employ'd about something in the Garden of the *Hotel Segulier*. He us'd to carry his Son with him thither, and to make him Copy some Designs after him. *Monsieur* the Chancellor walking in the Garden one day, saw the young Man *Designing*, and took notice that he did it with Ease and Application for one of his Years, from whence he concluded 'twas the effect of no Common Genius. He was pleas'd with the Lad's Physiognomy, and liking his good Inclination to the *Art of Painting*, bid him bring him his *Designs* from Time to Time as he drew them, which he did, and the Chancellor afterwards took care to advance him, supplying him with Money, to encourage him in the prosecution of his Studies.

The young Man animated by *Monsieur de Segulier's* Favour, made so wonderful a progress in his Profession, that the Chancellor recommended him to *Vouet*, who was then *Painting* the Library of the *Hotel Segulier*, and was lookt upon by all the French Painters, as the *Raphael* of France.

Le Brun at fifteen years old, drew two Pictures which surpriz'd the Painters of those Times. The first was the Portrait of his Grand father, and the other represented *Hercules knocking down Diomedes's Horses*. *Monsieur* the Chancellor *Segulier* some time after perceiving by *Le Brun's* eagerness to learn, and the progress he had made in his Art, that he was fit to Travel to *Italy*, sent him thither, Anno 1639, and maintain'd him there three Years, allowing him a large Pension. While *Le Brun* was at *Rome*, he perfected himself in the Knowledge of those Parts of his Art, that got him

him universal Reputation. The young *Painters*, who return from *Rome*, in their way home to the other parts of *Europe*, generally stop at *Venice*, to learn at least a Tincture of *Colouring*, but *Le Brun* had not that Curiosity.

The first Picture he drew when he came back to *France*, was the *Brazen Serpent*, which is in the *Convent* of the *Monks* of *Picpus*. He afterwards did several other Pieces for *Monsieur* the *Chancellor*, his Protector.

When he compar'd his own Works with those of his Contemporary Painters in *France*, he knew what a value to put upon himself, and the desire he had to make himself known, put him upon soliciting to have the *Drawing* of those Pieces, that were to be expos'd to publick View. To this end he drew the Picture for the *May*, for the Church of *Notre-Dame*, two years successively. The first year he Painted the *Martyrdom* of *St. Peter*, and the second that of *St. Stephen*. *Le Sueur*, of whom we have spoken, was the only Painter, who disputed the superiority in his Art with him; but whether it was that *Le Brun* was thought more skilful than *Le Sueur*, or that his *Manner* was more in vogue; or else that his Friends were more numerous, or more Potent, he always had the advantage of his Competitor in opportunities to signalize himself by *Grand Compositions*.

Monsieur De Lambert's Gallery in the *Isle* of *Notre-Dame*, and the *Seminary* of *St. Sulpitius*, settled his Reputation on so solid a Basis, that *Monsieur Foucquet*, who was then *Surintendant* of the *Finances*, employ'd him to Paint his fine House of *Vaux le Vicomte*. *Le Brun* has shewn there the greatness of his *Genius*, and the depth of

of his Knowledge, especially in the Apartment call'd the *Chamber of the Muses*. One of the *Ceilings* in that House is esteem'd the best piece he ever did.

Monsieur *Foucquet*, to engage him wholly in his Service, allow'd him a Pension of Twelve Thousand Livres a Year, and paid him, besides, for his Performances. After Monsieur *Foucquet's* Imprisonment, the King, who resolv'd to have the *Arts* Flourish in his Kingdom, as well as the *Sciences*, cast his Eyes on *Le Brun*, Ennobled him, Honour'd him with the Order of St. *Michael* and made him his principal Painter.

In this Post he gave still greater demonstrations of his Merit to his Majesty, than ever he had done before. Monsieur *Colbert*, Minister of State, and *Surintendant* of the *Royal Buildings*, valu'd him as the best Painter in the World. *Le Brun* laid the Project of Confirming the Foundation of the *Academy of Painting*, by his Majesty's Authority. He presented it to Monsieur *Colbert*, and *Colbert* propos'd it to the King, not only to confirm it, but to render it more illustrious than any of that kind ever was. The Revenues of the Academy were enlarg'd, new Statutes were made, and that Body was to consist of a Protector, a Vice-Protector, a Director, a Chancellor, four Rectors, fourteen Professors, of whom one was to be for Anatomy, and another for the Mathematics. There were also to be Assistants to the Rectors and the Professors, several Councillors, a Secretary, and two Serjeants.

He drew up another Project for an Academy at *Rome*, to be founded by the King, for the use of the *French* Students, who Travel thither, in which there was a Director to be maintain'd,
to

to take charge of the *Pensioners* whom the King was to send from time to time, to study at *Rome*, and who, by their Education there, might be made capable of serving his Majesty in his *Paintings, Sculptures and Buildings*.

Le Brun was very zealous to advance the *Fine Arts* in *France*. In this he seconded the King's good Intentions, who entrusted Monsieur *Colbert* with the Execution of his Orders. That Minister did nothing without consulting *Le Brun*, and this Painter not only undertook the Charge of taking Care of the Performances of things in general, but also, was very careful about his own in particular, finishing his Pictures with the greatest Industry, and informing himself exactly of every thing that related to his Art, either by reading good Authors, or consulting Men of Learning.

His Works at *Sceaux*, and in several Houses in *Paris*, spread his Fame all over *Europe*; but especially what he did for the King, the most considerable of which are his *large Pictures*, containing the *History of Alexander the Great*, in the Ceiling of the Gallery of *Versailles*, and the great Stair-Case there.

When the King made *Le Brun* his principal Painter, he gave him also the Direction of the Manufactures at the *Gobelins*, which he minded with such application, that there was nothing done there, that was not after his Designs. He dy'd in the Year 1690. in his Lodgings at the *Gobelins*. His Tomb is in a Chapel he purchas'd in the Church of St. *Nicolas du Chardonnet*, where his Widow erected a magnificent Mausoleum for him.

Reflections on the Works of CHARLES Le BRUN.

The facility with which *Le Brun* follow'd his Studies at *Rome*, and advanc'd himself in the Knowledge of his *Art* ; as also the first Pictures he drew after his return, gave the World a great opinion of his *Ability* : Neither were they deceiv'd in their expectations ; and as the Fig-tree produces Fruit, without bringing forth Flowers first, so he was ripe, almost as soon as he was green, and his first Pieces were perfect, tho' not in so great a degree, as those that he drew afterwards. Every thing that came out of his Hands was Masterly, insomuch, that one may in some measure say of him, that the Progress he made in his Art, was not to learn it, since he knew it already, but to render him one of the greatest Painters of his Age.

He had a fine *Genius*, his *Sense* was Penetrating and Solid, and his *Invention* Easy, tho' with reflection. He never admitted any thing into the *Composition* of his Pictures, without considering well of it before. He consulted Books and Men of Learning, that he might omit nothing, which was convenient for him to introduce into his Piece. His Expressions were Ingenious, and there was nothing outrageous in his Fire. Upon the sight of his first productions one wou'd have thought he wou'd have had a particular *Talent* for soft and tender Subjects. He drew mostly Pieces of Devotion in his younger days, and had no opportunity to shew the Grandeur of his *Genius* ; but in his future Paintings he made it appear that
his

his *Talent* was Universal; that he cou'd excel alike in the serious *Manner* as well as in the gay, in the terrible, as well as in the Tender.

He treated of Allegorical Subjects with a great deal of fancy, but instead of taking his Stories from the *Fable*, as is generally done, he invented them all himself: However, by this Method, his Pictures were like so many *Enigma's*, which the Spectator would not give himself the trouble to unriddle.

He always esteem'd the *Roman School* for *Design*, tho' he inclin'd to imitate that of *Bologna* in his *Stile* and *Gusto*, and particularly *Annibale Caracci*, whose *Manner* he follow'd. Tho' his *Gout* is not so lively as that Painters, it is less Loaden, more equal, more Graceful, and allways Correct. His *Attitudes* are well chosen, natural, expressive, and judiciously Contrasted: His *Draperies* are well Set, agreeable, and shew the *Naked* with Discretion, but there is no great variety in his Folds. His *Expressions*, in all his Representations, are beautiful. He study'd the Passions with extraordinary Application, as appears by the curious Treatise he compos'd on them, which he adorn'd with demonstrative *Figures*; nevertheless, even in this, he seems to have but one *Idea*, and to be always the same, degenerating into *Habitude*, or what we call *Manner*. 'Tis true that *Habitude* is beautiful, but for want of Examining Nature, and seeing that she can express the same Passions several ways, some of which are very lively and *Piquant*, he has very much lessen'd the value of his Productions in the Opinion of the Criticks.

What I have said of the *Passions* may serve for his *Designs*, both of *Figures* and the *Airs* of his *Heads*,

Heads, for they are almost always the same, tho they are well chosen, which doubtless proceeded either from his reducing Nature to a *Habitude* he had Contracted, or else from his not having enough consider'd the diversity of which she is susceptible, for the Painter ought to observe her particular Productions as carefully as her General.

Le Brun, when he came back from *Italy*, saw the necessity of leaving off his Wild and Trivial *Tints*, which his Master *Vouet* made use of for Expedition sake. He got rid of them in a great measure. He temper'd them, and brought them nearer the Truth; yet, whatever pains he took to leave them off quite, he always retain'd in his *Stile Tints* that were too general; especially in his Draperies and his Carnations, and did not enough mind his *Reflets*, which contribute very much, both to the Force and Roundness of Objects, and to the Union and Likeness of Imitation.

His *Local Colours* are bad, he was too careless in his endeavours, to give each Object its true Character by this part of his Art: For this reason only his Pictures, as we say, smell always of the *Pallet*, and have not the effect as to the *Sensation* of Nature, as those of other Masters, have whose *Local Colours* are more Study'd. For a proof of this Assertion, the Spectator need only put one of *le Brun's* best Pieces, by one of the best of the *Venetian School*; he will find the Excellence of the comparison in the part of the *Local Colours*, that all is on the side of the *Venetian* Picture, and that *le Brun* comes infinitely short of it on that account. This method will direct him in all Cases, wherein he wou'd judge of the Goodness of the *Local Colours*.

C c

As

As *le Brun* err'd in that part of his Art, so he committed a fault in his *Lights* and *Shadows*. He seldom took care to make the fore-part of his Pictures sufficiently brown, and was of opinion, that great Lights ought not to be plac'd in the hindmost part of a Picture; by which means most of his Works have very little effect.

'Tis not the same as to his Intelligence of the *Claro Oscuro*, tho' he did not Study that so much as he ought to have done in his Youth; yet in his riper Years he saw the necessity of it, and practis'd it with success. His *Grand Compositions* containing the *History of Alexander the Great*, are sufficient Proofs of his Knowledge of this Artifice.

His last Productions, which are his best, shew the Extent of his Ability and Genius, and the *Prints* that are *Engrav'd* after them, will render his Name famous to all Posterity.

He was a universal Painter; he perform'd well alike in all kinds, *Landskip* only excepted. His *Pencil* was light and mellow. He was equally exact and easy in his Performances. In a word, as much as he is to be censur'd for making his Style too *Ideal* and unnatural, and not diversifying it, he was, however, Master of so many parts of his Art, that he deserves a place among the Painters of the first Rank, and whatever a *Faction* may say or do, to lessen the value of his Works, his Memory is reveng'd on it, by the Praise that is still given him throughout all *Europe*, and no doubt Posterity will continue to do Justice to his Merit.

I shou'd now say something of *Pierre Mignard*, a Native of *Troyes*, and principal Painter to the King; but his Life being shortly to be publish'd

at

at large, together with a Description of his *Paintings*, the Reader will excuse my preventing the zeal of that Author by weaker Praises. His *Pictures* that are to be seen in publick Places, may in the mean time, serve to satisfy the World of his Worth ; and the Paintings in the *Great Hall* at *St. Cloud*, which is one of the most considerable Works in its kind, that ever was made, is sufficient to give satisfaction to the Impatience and Curiosity of the Publick, with reference to Monsieur *Mignard's* Character.

Claude Geleè, otherwise call'd *le Lorrain*.

The means that Fortune took to draw this Painter out of his Native Obscurity, and render him one of the famous Men of his Age in his Profession, are very extraordinary and surprizing. In his Youth his Parents put him to School, but he was so dull at his Book, that they found it was so much time lost, so they bound him Prentice to a *Pastry-Cook*. He serv'd his Time out, tho' to little purpose, and not knowing what to do with himself, he went, in Company of some young Fellows of the same Trade, to *Rome*, to seek after some employment to get his Livelihood. He knew nothing of the Language, and was besides very ill-bred, so no body car'd to set him at Work. Chance at last brought him to *Augustino Tasso*, who hir'd him to pound his *Colours*, clean his *Pallet* and *Pencils*, look after his House, dress his Meat for him, and do all his Household-drudgery, *Augustino* keeping no other Servant. His Master, in hopes to make him serviceable to him in some of his greatest Works, by little and little taught him some Rules of *Perspective*. *Lorrain* at

first cou'd hardly be brought to understand those principles of Art ; but when he began to have some notion of them, and to profit by his Industry, he took Heart. His Soul enlarg'd it self, and he set about his Studies with wonderful eagerness. He wou'd be in the Country from Morning to Night, making his Observations on the Effects of Nature, and in *Painting* or *Designing* them. *Sandrart* relates, that being in the Country with him to Study together, *le Lorrain* made him observe with as much nicety, as if he had been well vers'd in *Physicks*, the Causes of the Diversity of the same View or Prospect, explaining why it appear'd some-times after one Fashion, and some-times after another, with respect to *Colours*, instancing in the Morning Dews and Evening Vapours. His Memory was so good, that he would Paint with a great deal of Faithfulness what he had seen in the Country, when he came Home. He was so *absorb'd* in his Labours, that he never visited any body. His Diversion was the Study of his Profession, and by meer force of Cultivating his *Talent*, he drew some Pictures that got him an Immortal Reputation, in the kind of Painting to which he took. By this we may perceive, that Constancy and Assiduity of Working, will be too hard for the heaviness of a Man's Intellectuals. He did not perform without difficulty, and his Performance not answering his Intention, he wou'd sometimes do and undo the same Piece seven or eight times over. There was nothing of *Manner* in his Touches, and he often gave a Tenderness to his finish'd Trees by glazing.

Notwithstanding he was very careful to learn a good *Gout* of *Designing* in the *Academy*, yet the

the Figures that are in his *Landskips* are all design'd with an ill *Gusto*. He dy'd at *Rome*, Anno 1678. in an extream old Age.

BARTOLOMEO MURILLO or MURILLIO,

A *Spanish* History-Painter, born at *Seville* of a noble Family. He had been wonderfully addict-ed to Drawing from his Infancy, which made his Father put him to be instructed in that Art. Having finish'd his Studies under an eminent Master, he went for *America*, where he continu'd his Profession with great Industry; but finding himself not like to improve according to his expectation, he return'd to *Seville*, and meeting there with none that could instruct him, went for *Rome*, where he improv'd to the Admiration of all Men. After some time spent there he return'd for *Spain*, where he was much employ'd by the King and his Court. He Painted several History-Pieces for the late King *Charles* of *Spain*, which were sent by him to *Rome*, as a Present to the Pope, and where they began to call our Artist another *Paolo Veronese*. There are many noble Altar-Pieces of this *Bartolomeo* in *Spain*, and some in *Flanders*, which are yet in great Esteem. He was a Person well vers'd in several kinds of Literature, being much admir'd while he Liv'd, and universally lamented at his Death. He dy'd in the year 1682. and was Interr'd with great Pomp and Solemnity, his Pall being born up by two Marquesses, and four Knights of different Orders. We have several eminent Pieces of this Master in *England*, consisting of Beggar-Boys as big as the Life, playing together in different Actions. Some of these belonging to the Earl

of *Melfort's* Collection were sold in the *Banqueting-House* at a good rate, and of which there are abundance of Copies extant among us by different Hands.

HERNANDEZ el MUÑO,

A Spanish History-Painter, Disciple of *Titian*, and Deaf and Dumb from his Cradle. He was so good an Imitator of his Master, that his Pieces are in great Esteem at *Madrid*. He was employ'd by King *Philip II.* to do many Pieces at the *Escorial*, which that King had then newly built; but above all others, his most famous Pictures were those of the four *Evangelists*, which he Painted in *Fresco*, at the four corners of the Upper Great Cloister of the Monks. Upon the finishing that of St *John* in the Isle of *Pathmos*, this Painter became so proud of his Performance, that he express'd a great desire the King should come and see it, which being notified to his Majesty, he accordingly came. But being brought thither with an expectation to see a pleasant Piece, and finding nothing but St. *John* in a Desert Rocky Country, which could afford little Pleasure, he was by no means pleas'd with the sight, which he immediately declar'd. The Deaf and Dumb Painter observing by his Actions and Countenance, how little the King understood the Excellence of his Piece, thro' want of a true *Gusto* in the Art, so soon as ever his Majesty's back was turn'd, suddenly caught up the two corners of his Cloak, and making them into the shape of Asses Ears, and clapping them to the sides of his Head, signify'd, pointing at the King, that

that he was an A—— for pretending to give Judgment of what he so little understood.

*Of TASTE, and its Variety with
Respect to several Nations.*

AFTER having written of the Painters of several Nations in *Europe*, we thought it might be a *Propos*, to say something of the different Tastes of those Nations. We have spoken of the *Grand Gusto* in its place, and have shewn that it ought always to be met with in a *Perfect Piece*; and that it is that which chiefly characterizes a *Perfect Painter*: But there is a general *Gusto* in Mankind, which is alike susceptible of Purity and Corruption, and becomes particular by the use it makes of particular Things. We will here endeavour to explain it, and shew how it is form'd, and in what it terminates.

One may Reason of the *Taste* of the *Mind*, in some measure, as of that of the *Body*. There are four Things to be consider'd in the *Taste* of the *Body*, viz.

1. The Organ.
2. The Things Eaten, or that are Tasted.
3. The Sensation which they Cause.
4. The Habitude which this Sensation produces in the Organ by Repetition.

In like manner there are four Things to be consider'd in the *Taste* of the *Mind*, viz.

1. The *Mind* which *Tastes*.
2. The Things that are *Tasted*.
3. The application of those Things to the *Mind*, or the *Judgement* that the *Mind* makes of them.
4. The *Habitude* caus'd by several *Judgements* repeated, from whence a constant *Idea* is form'd in the *Mind*.

From these four Things we may infer,
That the *Mind* may be call'd *Taste*, inasmuch as it is consider'd as an Organ.

That Things may be said to be of a *good* or *ill Taste*, as they contain, or are distant from the Beauties which *Art*, *good Sense*, and the approbation of several Ages have establish'd.

That the Judgment which the *Mind* makes of an Object at first, is a *Natural Taste*, which may afterwards be Perfected or Corrupted, according to the Temper of the *Mind*, and the Quality of its Objects.

In a Word, that the Judgment repeated, produces a *Habitude*, and that *Habitude* a settled *Idea*, which gives us a continual inclination to the Things that we have approv'd, and are of our Choice.

Thus what we call *Gusto* in *Painting*, is by little and little form'd in the *Minds* of Men who are curious in the Art. Tho' every *Gusto* is not good, yet every particular Man believes his the best. For this reason *Taste* may be thus defin'd, 'Tis the *Habitual Idea* of a Thing, conceiv'd to be the best in its kind.

There are three sorts of *Taste* in *Painting*. The *Natural Gout*, the *Artificial*, and the *Gout* of each *Nation*.

The Natural *Gout* is the *Idæa* we conceive of any thing at the sight of simple Nature. The *Germans* and *Flemmings* seem very rarely to leave this *Idæa*, and 'tis the common opinion, that *Correggio* had no other. What makes the difference between his *Idæa* and theirs is, in that *Idæas* are like Liquors, that take the form of the Vessels into which they are pour'd. Thus the natural *Gout* is Mean or Sublime, according to the Talents of particular Persons, and the choice they are capable to make of the Objects of Nature. The Artificial *Gout* is the *Idæa* we conceive at the sight of another Mans Works by the good opinion we have of our Master's Knowledge and Lessons: In a Word, by Education, the *Gout* of each Nation is an *Idæa*, which the Works that are made or seen in any particular Country forms in the Mind of those who dwell in it. The different *Tastes* of *Nations* may be reduc'd to six, the *Roman*, the *Venetian*, the *Lombard*, the *German*, the *Flemmish*, and the *French*.

The *Roman Taste* is an *Idæa* of the Works that are to be met with in *Rome*: Now, 'tis certain, the most valuable Works which are in *Rome*, are those we call *Antiques*, and the Modern Productions made in imitation of them, whether it be in *Sculpture* or *Painting*. The Rarity of these Pieces consists chiefly in the beauties of *Design*, the fine choice of the *Attitudes*, the delicacy of the *Expressions*, the fair order of the *Foldings*, and a *sublime Stile* to which the Ancients rais'd Nature, and the Moderns after them in the beginning of the sixteenth Century. 'Tis no wonder, therefore, that the *Roman Gout*, which minds only the parts we have mention'd,
shou'd

shou'd be deficient in *Colouring*, it cou'd not acquire a relish of that from the *Antiquities*, *Colours* are not to be found there, and we consequently miss them in the *Roman Taste*. The Mind of Man is too narrow, and his Life too short, to take in all the *Parts of Painting*, and at once to profess them to Perfection. The *Romans* did not despise *Colouring*, indeed they cou'd not well despise a thing, of which they had never any just *Idea*; but the other parts of the *Art*, whereof they were better inform'd, and endeavour'd most to be perfect in, hindred their Studying that of *Colours*. They had not leisure to do it, and did not value them so much as they ought to have done, because they did not understand them so much.

The *Venetian Taste* is quite different from the *Roman*. The latter neglected *Colouring* a little too much, and the former did the same by *Design*, there being very few *Antiques* at *Venice*, and few Pieces of *Sculpture*, or *Painting* of the *Roman Taste*. The *Venetians* apply'd themselves to express Beautiful Nature, which they took from Objects in their own Country; they characteriz'd them by Comparison, not only by shewing the value of the true Colour of one Thing, by the true Colour of another; but by chusing in this opposition an harmonious Vigour of *Colouring*, and every thing that might render their Objects the more *Probable*, the more *Like*, and the more *Surprizing*.

The *Lombard Taste* consists in a flowing mellow *Design*, in which a fine choice of Nature, is mingled with a little of the *Antique*, in *Colours* very nearly approaching those of the *Life*, and laid on with a light Pencil. *Correggio* is the best
exam-

example of this *Gout*, and the *Carracci*, who endeavour'd to imitate him, are more correct than he in their *Designs*, but inferior to him even in their *Gout of Design*, in *Grace*, in *Delicacy* and in *Colouring*. *Annibale*, while he staid at *Rome*, learnt so much of the *Roman Gout*, that I don't reckon any thing he did, after he had half finish'd the *Farnese Gallery*, among the Works of the *Lombard School* :

Neither do I place among the *Lombard Painters*, those Masters, who, though they were born in *Lombardy*, imitated the *Roman* or *Venetian Schools* in their *Taste*, because, in this case, I have more regard to the *Manner* they follow'd, than to the Country where they were born. The Painters, and the Curious, who, for example, have put *Palma Vecchio*, *Moretto*, *Lorenzo Lotto*, *Morone*, and several other good *Lombard Painters* in the *Lombard School*, have insensibly occasion'd a great deal of Confusion, and made some Persons believe, that the *Venetian* and *Lombard Schools* were the same thing, because those *Lombards*, whom I have mention'd, follow'd *Gior-gione's* and *Titian's Manner* entirely. I us'd formerly to talk after the same rate, according to this confus'd *Idæa*, because the greatest part of our *French Painters* talk so ; but Reason, and the *Italian Authors*, who have treated of this Matter, convinc'd me of my Error, and set me right.

The *German Taste*, is what we commonly call the *Gothick Gout*. 'Tis an *Idæa of Nature*, as we see her generally with her Defects, and not as she might be in her Purity: The *Germans* have imitated her without Choice, and have only Cloath'd their Figures with long
Dra-

Draperies, the *Foldings* of which are dry and broken. They minded the *finishing* of their Objects more than the good *Disposition* of them. The *Expression* of their Figures is always insipid, their *Design* dry, their *Colouring* indifferent, and their Performances well Labour'd. However, there have been some *German Painters*, who ought to be distinguish'd from the rest of their Nation ; and who, in some parts of their Art, were equal to the best Masters of *Italy*.

The *Flemmish Taste* differs only from the *German* in a greater Union of well chosen *Colours*, in an excellent *Claro Oscuro*, and in a more mellow Pencil: I except three or four *Flemmings* from the common Painters of that Nation. They were *Raphael's* Disciples, and brought their Masters Manner of Design and Colouring out of *Italy* with them. I also except *Rubens* and *Vandyck*, who view'd Nature with Penetrating Eyes, and rais'd her Effects to an extraordinary Elevation, tho' they retain'd something of the *Flemmish Taste* in the Gout of Design.

The *French Taste* has been always so divided, that 'tis difficult to give a just Idea of it. The Painters of that Nation seem to differ very much from each other in their Productions. In their Travels to *Italy*, some of them thought it sufficient to stay at *Rome*, and there they fell in with the *Roman Gout*. Others liv'd at *Venice*, and return'd with a particular inclination for the Works of the *Venetian School*, and some of them apply'd themselves with all their Industry, to imitate Nature as they found Her. Among the most skilful *French* Painters, who dy'd within these last thirty or forty Years, some follow'd the *Antique Gout*, others that of *Annibale Carracci* in Designing, and both

both the one and the other are trivial enough in their *Colouring*. But they were otherwise possessors of so many fine parts of their *Art*, and have managed their Subjects with so much *Elevation*, that their Works will always be the *Ornament of France*, and the *Admiration of Posterity*.

The End of Monsieur De Piles's Treatise.

THE Reader will easily perceive, that tho' the French Author has not vouchsafed to do Justice to the Painters of our Nation, yet he has very little to say of those of his own, and the last Sentence of his Book, agrees so ill with his Account of the French Painters, and the French Taste, that had not the Authors of that Nation been the vainest Writers in the World, when they talk of their Countrymen, he wou'd not have been Guilty of such a ridiculous Flourish in their favour. The best of their Painters were much more inferior, in all the parts of the Art, to our Vandyck, than Vandyck was to Raphael and Titian. In the following Pages we shall prove, that the English Painters and Paintings, both for their Number and their Merit, have a better Claim to the Title of a School, than those of France. But the French wou'd fain thrust themselves into all the Honourable Places, as well in the Arts and Sciences as in the Empire of Europe.

AN
ESSAY
TOWARDS AN
English School
OF
PAINTERS.

A.

Mr. ROBERT AGGAS, commonly
call'd *Augus*,

WAS a good *English* Landskip-Painter,
both in Oyl and *Distemper*. He was
also Skilful in *Architecture*, in which kind he
Painted many Scenes for the Play-House
in *Covent-Garden*. There are not many of his
Pictures extant among us; of those that are,
the most considerable is a Piece of *Landskip* pre-
sented

sented by him to the Company of *Painter-Stainers*, (whereof he was a Member) and which now hangs in their *Hall*. He is reckon'd among the best of our *English Landskip*-Painters, and became eminent, not so much by his Labour and Industry, as thro' the bent of his natural Genius. He died in *London*, in the year 1679, and about the Sixtieth of his Age.

Mr. HENRY ANDERTON,

Was a Face-Painter and Disciple of *Streater*, in great Esteem about the year 1665, which he did not long survive. He Travell'd to *Rome*, where he Study'd some years after the *Antique*, and at his return drew the Beautiful Dutchess of *Richmond*, which recommended him to draw King *Charles II.* and most of his Court. He interfer'd in his Business with Sir *Peter Lely*, and had a great share of Reputation in those Times. He was likewise a *Landskip* Painter and in *Still Life*; as also a good Imitator of his Master, Serjeant *Streater*, till he left his way, and fell to Face-Painting.

Mr. EDMUND ASHFIELD,

Was a Gentleman well descended, who drew both in Oyl and *Crayons*. He was Disciple to Mr. *Wright*, and painted some Heads as big as the Life. He first found out the way to multiply the Number and Variety of *Tints* in *Crayons*, and therewith to draw various Complexions in imitation of Oyl-Painting: This he perform'd on Paper, and practis'd several Years with deserved Applause. He brought those Heads to
Ten

Ten Pounds Price. From him the present Mr. *Lüttrell* had his Instruction, who has improv'd that Invention, and multiply'd the Variety of Colours to effect any thing ; as also found out a method, unknown before, to draw with those Chalks or *Crayons* on Copper-Plates, either by the Life or Historically.

B.

JOHN BAPTIST GASPARS,
commonly call'd *Lely's Baptist*,

Was Born at *Antwerp*, and brought up in the School of *Thomas Willeborts Bossaert*, a Disciple of *Van-Dyck*. Coming over into *England* in the Time of the *Civil Wars*, Major General *Lambert* took him into his Service ; and upon the Happy Restoration of King *Charles II.* Sir *Peter Lely* being receiv'd for his Majesty's principal Painter, he employ'd *Baptist* to paint his Postures, which he perform'd very well, and after his Death he did the like for Mr. *Riley*, and afterwards for Sir *Godfrey Kneller*. This *Baptist* was a great Judge of Painting, and likewise eminent for his *Designs* for *Tapistry*, having been an admirable *Draftsman* in the Academy. He dy'd in *London* about 14 years ago, and lies buried at *St. James's*.

JOHN

JOHN BAPTIST MONNOYER,
commonly stil'd the *Flower-Painter*,

Was born at *Lisle* in *Flanders*, and brought up at *Antwerp*. His Business there was History-Painting; but afterwards he return'd to *Lisle*, and apply'd himself to Painting Flowers, wherein he succeeded to Admiration. Monsieur *Le Brun* having undertaken the Painting of *Versailles*, employ'd *Baptist* to do the Flower-Part, wherein he shew'd his Excellence, as is yet to be seen in that Palace. His Grace the Duke of *Mountague* being then Ambassador in *France*, and observing the curiousness of this Painter's Work, invited him over to *England*, and employ'd him in conjunction with Messieurs *Roussseau* and *La Force*, to adorn his magnificent House in *Bloomsbury*, where a great variety of Flowers and Fruit of this Master are to be seen, and those the best of his Performance. There are also several other Pieces of his at My Lord *Carlisle's*, My Lord *Burlington's*, and other Persons of Quality; but the most curious of all, is the *Looking-Glass* at *Kensington-House*, which he Painted for the late Queen *Mary*, of Glorious Memory, her Majesty sitting by him almost all the while. His Flowers have generally in them a Looseness and Freedom of Pencilling, together with a Lustre of Colouring, which is inimitable. They are also of an *Ordonnance* very beautiful and surprizing, bearing a good Price suitable to their great Worth, and are easy to be distinguish'd from those of other Masters, by comparing them together, — the only way to arrive at a distinction

of one Man's Work from anothers. His best Performances are own'd to be in *England*. He began a vast Collection of fine Flower-Prints, many of which were executed by his own hand, and the rest finish'd by his Direction. He died in *England* about 10 years ago, and lies buried at *St James's*.

Mr FRANCIS BARLOW,

Was born in *Lincolnshire*, and at his coming to *London*, put Prentice to one *Shepherd*, a Face-Painter, with whom he liv'd but few years because his Fancy did not lie that way, his Genius leading him wholly to drawing of Fowl, Fish and Beasts, wherein he arriv'd to that Perfection, that had his Colouring and Pencilling been as good as his Draught, which was most exact, he might have easily excell'd all that went before him in that kind of Painting, of which we have an Instance in the six Books of Prints after him, now sold by Mr *Tempest*. He drew some Ceilings of Birds for Noblemen and Gentlemen in the Country. There are several Prints extant after the *Designs* of this Master, among which are the *Cutts* for a new Edition of *Aesop's Fables*, in which Undertaking he wanted due Encouragement. He also drew several of the Monuments in *Westminster-Abby*, and in *Henry VII's Chappel*, which were intended for a large Edition of Mr *Keep's Monumenta Westmonasteriensia*. But notwithstanding all Mr *Barlow's* Excellency in his way, and tho' he had the good Fortune to have a considerable Sum of Money left him by a Friend, he died poor in the year 1702.

Mrs MARY BEAL,

Was an *English* Gentlewoman, born in *Suffolk*, who having learnt the Rudiments of Painting of Sir *Peter Lely*, drew after the Life, and had great numbers of Persons of good Rank sat to her, especially the greatest part of the dignify'd Clergy of her time, an Acquaintance she got by her Husband, who was much in favour with that Robe. She was little inferiour to any of her Contemporaries, either for Colouring, Strength, Force or Life, insomuch that Sir *Peter* was greatly taken with her Performances, as he would often acknowledge. She work'd with a wonderful Body of Colours, was exceedingly Industrious, and her Pictures are much after the *Italian* Manner, which she learnt by having copy'd several of the great Masters of that Country, whose Pictures she borrow'd out of Sir *Peter's* Collection. She died at her House in the *Pall-Mall* about 6 years ago, being 65 years old, and lies buried at *St. James's*.

EDWARD du BOIS,

Was a History and Landskip Painter, but chiefly the latter, born at *Antwerp*. He was Disciple to one *Groenwegen*, a Landskip-Painter likewise, who resided many years in *England*, and had been some time in *Italy*. *Du Bois* also Travell'd to *Italy*, where he continu'd 8 years, during all which time he study'd the *Antiques*, and Painted after the *Italian Gusto*, jointly with his Brother a Painter, now living here. He work'd some time in *Paris*, and in his way to
Dd 2 *Italy*

Italy did several Pieces for *Charles Emanuel*, Duke of *Savoy*. Soon after his return to *Holland*, he came to *England*, and died in *London* about seven years ago, being 77 years old. He lies buried in *St. Giles's Church*. He and his Brother by their extraordinary Industry, have made one of the finest Collections, of Closter-Pieces especially, of any in *England*.

DANIEL BOON,

Was a *Dutch* Droll-Painter, and a great Admirer of Uglinefs and Grimace, both in his small and great Pictures, in which he seldom forgot to endeavour to raise Mirth in his Country-men, and ours of the same Sublime Genius. He died lately.

JOSEPH BUCKSHORN,

Was a *Dutch* Painter, born at the *Haghe*, who came over to *England* about the year 1670. He was especially eminent for his Copies after *Sir Peter Lely*, whose Manner he came so near, that several Heads of his have been mistaken, by good Judges, for that great Masters. He copy'd also *Van-Dyck*, and the present Lord *Rockingham* has the Picture of the Earl of *Strafford* done by him, after that great Painter. He was *Sir Peter Lely's* Drapery-Painter for many years, and died in *London*, at the Age of 35, being buried in *St. Martin's Church*.

BUSTLER,

Was a *Dutchman*, both a History and Face-Painter, in the Reign of K. *Charles II.* There is a good Picture partly perform'd by him, in Mr. *Elsum's* Possession of the *Temple*, which consists of three Boors playing together, in different Actions; By Mr *Bustler*: a good Landskip behind; By Mr *Lanckrinck*, and a little Dog on one side by *Hondius*.

NICHOLAS BYER,

Was a History and Face-Painter, born at *Dronthem* in *Norway*. He was much employ'd by the late famous Sir *William Temple*, at his House at *Shene* near *Richmond* in *Surrey*, where he died about 20 or 21 years ago. He was a Painter of good hopes, but died young, the effect of an intemperate Life. He liv'd with Sir *William* 3 or 4 years, during all which time he was constantly employ'd by him, in one sort of Painting or other. One thing is remarkable of him, and that is, that he was the first Man that was buried in *St. Clements Danes* after it was rebuilt, and which had been first built by his Countrymen.

C.

Mr. JOHN CARINGS,

Was an *English* Landskip-Painter, who liv'd the better part of his Time in *Holland*, and drew many Views of that Country in a Manner very neat and elaborate. His Pieces bore a very great
D d 3 price

price in his Life-time, but having very little besides their Neatness to recommend them, they have since been less esteem'd. He died at *Amsterdam* above 50 years ago.

Mrs. ANNE CARLISLE,

Was an *English* Gentlewoman, Contemporary with *Van-Dyck*. She Copy'd the *Italian* Masters so admirably well, that she was much in favour with King *Charles I.* who became her Patron, and presented her and Sir *Anthony Van-Dyck* with as much *Ultra-Marine* at one time, as cost him above 500 *l.* She died in *London* about 26 years ago.

FREDERIC CAUSABON alias KERSEBOOM,

Was born at *Solingen*, a City of *Germany*, in the year 1623. At 18 years of Age he went to *Amsterdam*, to be instructed in the Art of Painting, but by whom is uncertain. From thence he remov'd to *Paris* in 1650, and work'd some years under Monsieur *Le Brun*; but afterwards was sent to *Italy* by the Chancellor of *France*, and maintain'd there by that Minister 14 years, two whereof he spent with *Nicholas Poussin*, of whose Manner he was so nice an Imitator, that some of his Pieces have been taken for his. Thus qualify'd for History-Painting he came to *England*; but not finding Encouragement here in that way, he bent his Studies towards Portraits, wherein he was not unsuccessful either as to Drawing or Likeness. He was the first that brought

brought over the Manner of Painting on Glass (not with a Print as the common way now is) in which he perform'd some Histories and Heads exceedingly well. Perspective he understood thoroughly having been Disciple to two excellent Masters in that Art. He spoke five Languages admirably well, and was in short an accomplish'd Painter. He died in *London* in the year 1690. and lies buried in *St. Andrew's Holborn*.

FRANCIS De CLEYN,

Was a *Dutch* Painter, and Master of the *Tapisstry-Works* to King *Charles I.* at *Mortlack*, for which he Painted *Cartoons* in *Distemper*. He was very eminent for his Invention, and made several Designs, that were extraordinary fine, for Painters, Gravers, Sculptors, &c. among which were the Cuts for some of *Ogilby's* Books. He died at *Mortlack* a little before the *Restoration*.

ADAM COLONI, commonly call'd the Old,

Was a *Dutch* Painter, born in *Roterdam*, but who resided a great while in *England*, and became especially eminent for his small Figures in *Rural* Pieces, for his Cattle, Country-Wakes, Fire-Pieces, &c. He also Copy'd many Pictures of Beasts after *Bassan*, particularly those of the *Royal Collection*, which are esteem'd his best Performances. He died in *London* in 1685, and lies buried in *St. Martin's Church*, Aged 51.

HENRY alias ADRIAN COLONI,

Was Son of the before-mention'd. He was instructed by his Father, and Brother-in-Law Mr *Van Dieft*, and became a good Drafts-man, as a great number of Academy-Pieces drawn by him testify. He often wrought upon the small Figures in his Brother *Van-Dieft's* Landskips, and they receiv'd no small Addition of Beauty from what he did, especially when he strove to imitate the Manner of *Salvator Rosa*. He died young about the year 1701, at 33 years of Age, and lies buried in St. *Martin's* Church. He was a Person of lively Invention, and painted very quick.

Mr. *HENRY COOK,*

Was an *English* Gentleman, and History-Painter, who had his Education here, and some part of it in the University of *Cambridge*. He was a Person of good Reading, Judgement and Experience, and after he had Travell'd some years in *Italy*, and been an assiduous Copyer of the best Masters, became not only a great Critick in Painting, but also a good Performer, as appears by many Publick Pieces of his; viz. The Altar-Piece at *New-College-Chappel* in *Oxford*, what he has done at *Chelsea-College*, at *Hampton Court*, and on many Cielings and Stair-Cases of this Town and Kingdom. His excellent Collection of Pictures sold at his Death, speak his Relish, wherein were many fine Copies of the *Cartoons* of *Raphael*, and after most of the best Masters, perform'd by himself. His Copies after the

the *Cartoons* are particularly remarkable, being drawn in *Turpentine Oil*, after the Manner of *Distemper*, of which he is said to have been the Inventor. He died in *London* the 18th of *November* 1700, Aged near 58, and lies buried in *St. Giles's Church*.

Mr. ALEXANDER COOPER,

Was the elder Brother of *Samuel Cooper Esq;* and, together with him, brought up to *Limning* by Mr. *Hoskins*, their Uncle. He perform'd well in *Miniature*, and going beyond Sea became *Limmer* to *Christina* Queen of *Sweden*, yet was far exceeded by his Brother *Samuel*, who was much the greater Master. He did likewise *Landskip* in *Water Colours* exceedingly well, and was accounted an extraordinary *Drafts-Man*.

SAMUEL COOPER Esq;

Was born in *London* in the Year 1609, and brought up under his Uncle, Mr. *Hoskins*. He was a Performer in *Miniature*, of whom our Nation can never sufficiently boast, having far exceeded all that went before him in *England* in that way, and even equall'd the most famous *Italians*, insomuch that he was commonly stil'd the *Van-Dyck* in *little*, equalling that Master in his beautiful Colouring, and agreeable *Airs* of a Face, together with that Strength, *Relievo*, and noble Spirit, that soft and tender Liveliness of *Flesh*, which is inimitable. He had also a particular Talent in the loose and gentile Management of the Hair, which he never fail'd to express well: But, tho' his Pencil was thus admirable

mirable, yet his Excellency was chiefly confin'd to a Head, for below that part of the Body he was not always so successful as could have been wish'd. The high Prizes his Pieces still fell at, tho' far short of their Value, and the great Esteem they are in even at *Rome, Venice,* and in *France*, are abundant Arguments of their great Worth, and have extended the Fame of this Master throughout all Parts of *Europe* where Art is valu'd. He so far exceeded his Master, and Uncle, Mr. *Hoskins*, that he became jealous of him, and finding that the Court was better pleas'd with his Nephew's Performances than with his, he took him in Partner with him; but still seeing Mr. *Cooper's* Pictures were more relish'd, he was pleas'd to dismiss the Partnership, and so our Artist set up for himself, carrying most part of the Business of that time before him. He drew King *Charles II.* and his Queen, the Dutchess of *Cleaveland*, the Duke of *York*, and most of the Court: But the two Pieces of his which were most esteem'd, were those of *Oliver Cromwel*, and of one *Swingfield*. The former is now in the Hands of *Richard Grabme*, Esq; and by him highly valu'd. The *French* King once offer'd 150 *l.* for it, yet could not have it. The other is in the Collection of Colonel *Robert Childe*, who sets a great Value upon it. This last Picture Mr. *Cooper* having carried to *France*, it introduc'd him into the favour of that Court, and was much admir'd there. He likewise did several large *Limnings* in an unusual Size, which are yet to be seen in the Queen's Closet, and for which his Widow receiv'd a Pension, during her Life, from the Crown. That which brought Mr. *Cooper* to this Excellency, was his Living in the time of *Van-*

Dyck

Dyck, many of whose Pictures he copy'd, and which made him imitate his *Stile*. Answerable to his Abilities in Painting, was his great Skill in Music, especially the *Lute*, wherein he was reckon'd a Master. He was many Years abroad, and Personally acquainted with most of the great Men in *Holland* and *France*, as well as those of his own Country; but he was yet more Universal by his Works, which were known throughout all Parts of Christendom. He died in *London* in the Year 1672, at 63 Years of Age, and lies buried in *Pancras Church* in the Fields, where there is a fine Marble Monument set over him with the following Inscription.

H. S. E.

SAmuel Cooper Armiger,
Angliæ Apelles,
Seculi sui, & Artis Decus,
In quâ excolendâ

Sicut Neminem, quem sequeretur, invenit,
Ita nec, qui Eum assequatur, est habiturus.

Supra omne Exemplum,

Simul ac omne Exemplar,

Minio-Graphices Artifex summus,

Summis Europæ Principibus notus,

Et in Prætio habitus;

Cuius porro egregias Animi Dotes,

Ingenium excolitissimum,

Linguarum plurimarum Peritiam,

Mores suavissimos,

Ue

*Ut tam brevis Tabella ritè complecti posset
Ipfius unice Manu delineanda fuit:*

Sed Modestior Ille,

*Dum per Ora, Oculosque Omnium Famâ volat,
Cineres hic potius suos optavit delitescere,
Ipse, in Ecclesiæ Pace, feliciter requiescens
Charissimâ Coniuge Christianâ.*

*Obüt quinto Die Maii Anno. } Ætatis suæ 63. Salu-
tis MDCLXXII.*

Mr. C R O S S,

Was a famous Copyer in the Reigns of King Charles I. and II. A Story goes of him that being employ'd by King Charles I. to Copy several eminent Pieces in *Italy*, and having leave of the State of *Venice* to copy the fam'd *Madonna* of *Raphael*, that was in *St. Mark's Church*, he perform'd the Task so admirably well, that he is said to have put a Trick upon the *Italians*, by leaving his Picture for the Original, which last he brought away with that Celerity and Caution, that tho' several Messengers were sent after him, he had got so much the start of them, that he carry'd the Piece dextrously off. Afterwards in *Oliver's Days*, the then *Spanish* Ambassador here *Don Alonso de Cardenes* bought this Picture when the King's Goods were expos'd to Sale, together with the XII. *Cæsars* of *Titian*, and the King Charles on the Dun Horse by *Van-Dyck* (of which last there is a good Copy by *Sir Peter Lely* in the *Middle Temple-Hall*) all which some say remain in the *Escorial* to this Day, tho' others affirm the Picture of King Charles on the Dun Horse, is now in the Possession of the Duke of *Bava-*

Bavaria, who bought it of one *Mr. Van Cullen*. This *Mr. Cross* copy'd likewise, admirably well, *Titian's Europa*, which Picture of his is now in the Collection of the Earl of *Kent*.

D.

HENRY and JOHN DANKERS.

Henry was a good Landskip-Painter, and employ'd by King *Charles II.* to paint all the Sea-Ports of *England* and *Wales*, as also all the Royal Palaces, which he perform'd admirably well. He was first bred a Graver, but upon the persuasions of his Brother *John* took to Painting. He studied some time in *Italy*, before he came to *England*. He work'd for great Numbers of our Nobility and Gentry, and had good Rates for what he did, being esteem'd the neatest and best Painter, in his way, of that time. He left *England* in the time of the *Popish Plot*, being a *Roman Catholick*, and died soon after at *Amsterdam*. As for *John Dankers*, he was a good History-Painter, and liv'd not many Years after his Brother, dying in like manner at *Amsterdam*.

WILLIAM DERYKE,

Was a History-Painter born at *Antwerp*. He was first bred a Jeweller, but afterwards took to Painting. He for many Years drew History as big as the Life in *England*, with tolerable Success: In his Works there were many excellent Parts of a boldness of Pencil, whatever there might be

be wanting in Grace, and a pleasing Variety. He died about Seven Years ago, leaving behind him a Daughter, whom he had instructed in his Art.

Lord Bishop DIGBY.

The Reverend Lord Bishop of *Elfin* in *Ireland*, may very well find a Name in this Account of the *English* Painters, since he has deservedly rais'd one in that Kingdom, where he is arriv'd to be a Spiritual Peer. His *Limnings* have much of Beauty and Justness of Draught in them, and are to a great Degree Elaborate, with a due regard to the graceful part of Nature. He is a single Instance of any Person of that Robe, that has made so sufficient a Progress in this Art, as to be voted a Master, either in that Kingdom or this, how common soever 'tis in other Nations for the Clergy to apply themselves to Painting.

Mr. WILLIAM DOBSON,

Was a Gentleman born in the Year 1610, in *St. Andrew's* Parish in *Holborn*, and descended from a Family, at that time very eminent in *St. Albans*. He was both a History and Face-Painter, being Contemporary with that great Master, *Sir Anthony Van-Dyck*, whose Excellencies he came very near, tho' he fail'd in some of his Graceful Parts; yet we are to consider he wanted the Opportunities the other had of becoming Perfect. The greatness of his Genius, shon thro' the meaner Employments, which were his Allotment, being put out Prentice very early to one *Mr. Peak*, a Stationer, and Trader in Pictures
in

in the City of *London*. With him he serv'd his Time; yet had by, his Masters Procurement, the Advantage of copying many excellent Pictures, especially some of *Titian* and *Van-Dyck*, the manner of which two Masters, he in some measure, always retain'd. How much he was beholding to the latter of those two great Men, may easily be seen in all his Works. He was also farther endebted to the Generosity of *Van-Dyck*, for presenting him to King *Charles I.* who took him into his immediate Protection, kept him in *Oxford* all the while his Majesty continu'd in that City, sat to him several times for his Picture, and oblig'd the Prince of *Wales*, Prince *Rupert*, and most of the Lords of his Court to do the like. He was a fair middle-siz'd Man, of a ready Wit, and a pleasing Conversation, yet being somewhat loose and irregular in his way of living, he notwithstanding the many Opportunities he had of making his Fortune, died poor at his House in *St. Martins-Lane*, in the Year 1647, and the 37th of his Age. This is to be remark'd of our Artist, that as he had the Misfortune to want suitable Helps in his Beginning to apply himself to Painting, so he wanted also due Encouragement which the unhappy Times of Civil War could not afford; yet he shon out thro' all those Disadvantages, which shews us what he might have been had *Rome*, been the Place of his Education. There are in *England* several History-Pieces done by him, of which his Grace the Duke of *Buckingham* has one in his Collection of great Value. His Portraits are deservedly esteem'd among us, to which Nature enclin'd him so powerfully,

that

that had his Education been but answerable to his Genius, *England* might justly have been as proud of her *Dobson*, as *Venice* of her *Titian*, or *Flanders* of her *Rubens*. The greatest number of his Pictures are to be seen in and about *Oxford*, where he resided many Years.

E.

GERRARD EDEMA,

Was a Landskip-Painter, born at *Amsterdam*, and Disciple of *Everdine*, whose Manner he at first follow'd. He came into *England* about the Year 1670. and became very famous for Landskip. His Manner was afterwards broad and bold in Imitation of some *Italians*. His Pictures commonly afford a Scene of Cliffs, Cascades and Views (as the Learned Dr. *Burnet* in his *Theory* calls it) of a broken World. He chose a Country uncultivated, full of Rocks, and Falls of Water, the latter of which he never fail'd to express well, dispersing a gentle warmth throughout the whole, to make amends for the Horror of the Prospect, which generally represents *Norway* or *Newfound-Land*, Places in which he studied, as *Everdine*, his Master, did before him, after whom there are extant many Prints, expressing a Country wild and Rude. Mr. *Edema* died at *Richmond* in *Surrey*, whither he had retir'd for Recovery of his Health, about the Year 1700. and the 40th of his Age. His too great Intemperance shorten'd his Days.

Mr.

F.

Mr. WILLIAM FAITHORN,

Was Disciple to Mr. Peak, Painter to Prince Rupert. After the Civil Wars broke out he went into the Army, when being taken Prisoner in Basing-House, and refusing to take the Oaths to Oliver, he was banish'd into France, where he studied several Years under Champagne, a famous Painter of that time, and arriv'd to a very great Perfection in Correctness of Drawing. He was also a great Proficient in Graving, as likewise in Painting, especially in *Miniature* of which there are many Instances now in *England*. He died in *Black-Fryars* about the beginning of K. William's Reign, and was there buried being near 75 Years of Age. His Praise was celebrated by his Friend Mr. Flatman, in the following Copy of Verses on his Book of Drawing, Graving and Etching.

Should I attempt an Elogy, or frame
A Paper structure to secure thy Name,
The Lightning of one Censure, one stern Frown
Might quickly hazard that, and thy Renown
But this thy Book prevents that fruitless pain,
One Line speaks purer Thee, than thy best Strain.
Those Mysteries, like to the spiteful Mold
Which keeps the greedy Spaniard from his Gold,
Thou dost unfold in ev'ry friendly Page,
Kind to the present, and succeeding Age.
That Hand, whose curious Art prolongs the Date
Of frail Mortality, and baffles Fate

E e

Wish

*With Brass and Steel, can surely able be
 To rear a lasting Monument for thee.
 For my part I prefer, to guard the Dead,
 A Copper Plate before a sheet of Lead.
 So long as Brass, so long as Books endure,
 So long as Neat-wrought Pieces thou'rt secure.
 A Faithorn Sculpfit is a Charm can save
 From dull Oblivion, and a gaping Grave.*

Mr. THOMAS FLATMAN,

Was both a Poet and Painter. He drew in Miniature, as may appear by the following Stanza in his Pindarique Ode, call'd the Review, where he thus speaks of himself as a Limner.

*To extricate my self from Love,
 Which I could ill obey, but worse command,
 I took my Pencils in my Hand,
 With that Artillery for conquest strove;
 Like wise Pigmalion then did I
 My self Design my Deity;
 Made my own Saint, made my own Shrine;
 If she did frown one Dash could make her smile,
 All Bickerings one easy stroke could reconcile:
 Plato feign'd no Idea so Divine.
 Thus did I quiet many a froward Day,
 While in my Eyes my Soul did play,
 Thus did the Time, and thus my self beguile;
 Till on a Day, but then I knew not why,
 A Tear fall'n from my Eye,
 Wash'd out my Saint, my Shrine, my Deity:
 Prophetick Chance! The Lines are gone,
 And I must mourn o're what I doted on:
 I find ev'n Giotto's Circle has not all Perfection.*

Now

Now since Mr. *Flatman's* Works speak for him in one kind, I will leave the others to do so too, tho' perhaps *Limning* was his greater Excellence. He died in *London* some few Years ago.

Le FEVRE de VENISE,

Was a *French* History-Painter, who came into *England* in the Reign of King *Charles II.* He was better at Designing, as appears by his Works, than at Painting. He had a particular Excellence in Staining Marble, which he did several times for Prince *Rupert.* He died in *London* about 29 Years ago, and lies buried in *St. Martin's Church.*

Mr. *JOHN FREEMAN,*

Was a good History-Painter in the Reign of King *Charles II.* He was thought to have been poison'd in the *West-Indies*, but he return'd to *England*, and died here; yet his Genius was so impair'd by that Attempt on his Life, that his latter Works fail'd of their usual Perfection. He was look'd upon as a Rival to Mr. *Fuller*, in-somuch, that his Brother, Colonel *Freeman*, offer'd to lay a Wager of 100 *l.* that he should draw a Figure with that Master, which Challenge, for what reason I know not, was never accepted. Mr. *Freeman* was in his Drawings, especially in the Academy, most extraordinary and equal to any of our Modern Masters. He was in his latter days Scene-Painter to the Play-House in *Covent-Garden*, where many of his Works are still to be seen.

Mr. ISAAC FULLER,

Was an *English* History-Painter of good Note. He had a great Genius for Drawing and Designing History, yet which he did not always execute with due Decency, nor after an Historical Manner, for he was too much addicted to Modernize, and burlesque his Subjects, there being sometimes a Rawness of Colouring in them, besides other Extravagancies suitable to the Manners of the Man: But notwithstanding all that a Critick may find fault with in his Works, there are many Perfections in them, as may be seen by his *Resurrection* at *All-Souls-College-Chapel* at *Oxford*, to which that at *Magdalen-College*, tho' perform'd by the same Hand, cannot in the least compare. There is also at *Wadham-College*, in the same University, a History-Piece of his in two Colours only, admirably well perform'd; for whatever may be objected against this Master, as one that wanted the regular Improvements of Travel to consider the *Antiques*, and form a better Judgment, he may be reckon'd among the foremost in an Account of *English* Painters. He studied many Years in *France* under *Perrier*, and understood the Anatomical Part of Painting, perhaps equal to *Michael Angelo*, following it so close, that he was very apt to make the Musculling too strong and prominent. Among his Works, there are several fine Pieces in many great Taverns in *London*, which are not esteem'd the worst of his Performances. He died in *London* above 30 Years ago.

MARK

G.

MARK GARRARD,

Son of *Mark Garrard*, and born at *Bruges* in *Flanders*. He was sometime principal Painter to *Queen Elizabeth*, and afterwards to *Queen Anne*, Consort-Royal to King *James I.* He was both a good History and Face-Painter, dying at *London* in the Year 1635, and in the 74th of his Age. There are several Prints after him now extant among us.

HENRY GASCAR,

Was a *French* Face-Painter, encourag'd here by the Dutches of *Portsmouth*, whose Picture he came over to draw. Many following her Example, employ'd him also, so that he got a great deal of Money in *England* in a short time, nor could our wise Nation then see the difference between him and his Contemporary Sir *Peter Lely*. What he wanted in the graceful Part, in Draught, and a good Choice of Nature, the Talent of but very Few, he usually made up with Embroidery, fine Cloaths, lac'd Drapery, and a great Variety of Trumpery, Ornaments which took for a while, till at length *Monsieur* found that his gay Cap and Feather Manner would no longer succeed here, which made him leave *England* about 20 or 25 Years ago. By a prevailing Assurance, customary with his Nation, he has since impos'd as much on the *Italian Noblesse*, as he did on those of *England*.

land, and was lately living at *Rome*, tho' we hear he is now dead. He is reported to have carry'd above 10000 Pounds out of *England*.

HORATIO GENTILESCHI,

Was an eminent *Italian* History-Painter, born at *Pisa*, a City in the Dukedom of *Tuscany*. After having made himself famous at *Florence*, *Rome*, *Genoa*, and in most parts of *Italy*, he went for *Savoy*, whence he remov'd to *France*, and at last, upon the Invitation of King *Charles I.* came over to *England*, and was well receiv'd by that King, who appointed him Lodgings in his Court, gave him a considerable Salary, and employ'd him in his Palace at *Greenwich*, and other publick Places. The most remarkable of his Performances in *England*, were the Cielings of *Greenwich* and *York-House*, the latter of which are now in the Collection of the present Duke of *Buckingham*. He did also a *Madonna*, a *Magdalen*, and *Lot* and his two Daughters for King *Charles*, all which he perform'd admirably well. The Piece of his, which was most esteem'd abroad, was the *Portico* of Cardinal *Bentivoglio's* Palace at *Rome*. He made several Attempts at Face-Painting, while in *England*, but with little success, his Talent lying wholly towards History, with Figures as big as the Life. He was much in favour with the Duke of *Buckingham*, and many of the Nobility of that time, but after twelve Years continuance in *England*, he died here at 84 Years of Age, and lies buried in the *Queen-Dowager's* Chapel at *Somerset-House*. His Print is among the Heads of *Van-Dyck*, he having been drawn by that great Master. He left behind him a Daughter ;

ARTT.

ARTEMISIA GENTILESCI,

Who was but little inferior to her Father in Histories, and even excell'd him in Portraits, a Manner of Painting which most are inclin'd to attempt who come to *England*, where it is chiefly in Vogue. She liv'd the greatest part of her time at *Naples* in much Splendor, and was as famous all over *Europe* for her Amours, as for her Painting. She recommended her self to the Esteem of the Skilful by many History-Pieces as big as the Life, among which the most celebrated was that of *David* with the Head of *Goliath* in his Hand. She drew also the Portraits of some of the Royal Family, and many of the Nobility of *England*.

Mr. *RICHARD GIBSON*, commonly call'd the Dwarf,

Was Disciple of *Francis De Cleyn*, and an eminent Master in the time of Sir *Peter Lely*, to whose Manner he devoted himself, and whose Pictures he copy'd to Admiration. Being Page to a Lady at *Morlack*, she put him to *De Cleyn* to learn to Draw, which she observ'd he had a particular Genius to. He had the Honour to instruct in Drawing the late Queen *Mary*, when Princess of *Orange*, and the present Queen *Anne*, when Princess; he went over to *Holland* to wait on the Princess *Mary* for that purpose. He painted both in Oil and Water-Colours, but chiefly the latter. He was greatly in favour with King *Charles I.* (to whom he was Page of the Back-Stairs) insomuch that that King gave

him his Wife in Marriage, who is likewise a Dwarf, and still Living, tho' of a great Age. On this Wedding Mr. *Waller* made that Copy of Verses, which begins thus:

*Design or Chance makes others wive,
But Nature did this Match contrive;
Eve might as well have Adam fled,
As she deny'd her little Bed
To him, for whom Heav'n seem'd to Frame,
And measure out this only Dame, &c.*

He also receiv'd considerable Favours from *Philip* Earl of *Pembroke*, who was his Patron. He drew *Oliver Cromwel* several times, and died in *Covent-Garden* soon after the late *Revolution*, at Threescore and Fifteen Years of Age, lying buried in that Church.

Mr. WILLIAM GIBSON,

Was Nephew to the foregoing, and instructed both by him, and *Sir Peter Lely*. His greatest Excellency lay in his Copies after the last of those two Masters, whose *Manner* he made it his chief Endeavour to imitate, and wherein he was not altogether unsuccessful. He became an eminent *Limmer*, and drew great Numbers of *Portraits* for many of the best Rank. His great Industry was much to be commended, for purchasing not only the greatest part of *Sir Peter's* Collection after his Death, but likewise for procuring from beyond Seas, a great Variety of valuable Things in their kind, insomuch that he may well be said to have had the best Collection of Drawings and Prints, after the greatest *Italians*,

lians, and other Masters, of any Person of his Time. He was a great Encourager of the Art he profess'd. He died Lethargick in *London*, and was buried at *Richmond* in *Surrey*, in the Year 1702, at 58 Years of Age. His Kinsman, Mr. *Edw. Gibson*, was instructed by him, and first painted Portraits in Oil, but afterwards finding more Encouragement in *Crayons*, his Genius lying that way, he made a considerable Progress therein, till Death intervening put a stop to all his Endeavours. He died young at 33 Years of Age, and lies likewise buried at *Richmond*.

Mr. JOHN GREENHILL,

Was a Gentleman descended from a good Family in *Salisbury*, where he was born. He was Disciple to Sir *Peter Lely*, whose *Manner* in a short time he successfully imitated, and became a great Proficient in *Crayon*-Draughts, as he afterwards did in Painting. He fail'd very little of his Master's Excellencies, who first neglected, and then became Jealous of him as a dangerous Rival, for he never let him see him paint but once, and that was by a Stratagem. Mr. *Greenhill* had long had a desire to see Sir *Peter* manage his Pencil, but so shy was that great Artist of revealing his Mystery, that he would never lend him the least Assistance all the while he was with him, which made Mr. *Greenhill*, after he had left him, have recourse to a wile to procure that which he must otherwise have despair'd of. He procur'd Sir *Peter* to paint his Wife's Picture, thro' which means he had an Opportunity to stand behind and see what he did, which being greatly to his Satisfaction, on a double
account,

Account, he made his Master a Present of 12 Broad pieces, and so took the Picture away with him. Having thus obtain'd his end, he in a little time became exceeding Famous for Face-Painting, insomuch that had he not died young, the Effect of too free Living, *England* might have boasted of a Painter, who according to his Beginnings, could not have been much inferior to the very best of Foreigners, whom we have always so much encourag'd in the Portrait way. He was moreover Poetically enclin'd, and very agreeable in Conversation, which won so much on Mrs. Behn, that she endeavour'd, on her Part, to perpetuate his Memory, by the following Elegy.

*What doleful Cries are these that fright my sense,
Sad as the Groans of dying Innocence?
The killing Accents now more near approach,
And the infectious sound
Spreads, and enlarges all around,
And does all Hearts with Grief and Wonder touch.*

*The Famous Greenhill's dead! ev'n he
That cou'd to us give Immortality,
Is to th' Eternal silent Groves withdrawn;
Youthful as Flowers scarce blown, whose op'ning Leaves,
A wondrous and a fragrant Prospect gives,
Of what its elder Beauties wou'd display,
When it shou'd flourish up to rip'ning May.
Witty as Poets warm'd with Love and Wine,
Yet still spar'd Heav'n, and his Friend,
For both to him were Sacred and Divine;
Nor cou'd he this no more than that offend,
First as a Martyr, where he Friendship paid,
And gen'rous as a God,
Distributing his Bounties all abroad,
And soft and gentle as a Love sick Maid.*

Great

Great Master of the Nobleſt Mystery,
 That ever happy Knowledge did inſpire ;
 Sacred as that of Poetry,
 And which the wondring World does equally admire.
 Great Nature's Works we do contemn,
 When we on his do meditate ;
 The Face and Eyes more Darts receiv'd from him,
 Than all the Charms ſhe cou'd create ;
 The Difference is his Beauties do beget
 In the enamour'd Soul a Vertuous Heat,
 Whilſt Natures groſſer Pieces move,
 In the courſe Road of common Love.

So bold, yet ſoft, his Touches were ;
 So round each part, ſo ſweet, ſo fair,
 That as his Pencil mov'd Men thought it preſt
 The lively imitated Breſt,
 Which yields like Clouds where little Angels reſt ;
 The Limbs all eaſy, as his Temper was,
 Strong as his Mind and Manly too ;
 Large as his Soul, his Fancy was, and new,
 And from himſelf he Copy'd e'ry Grace ;
 For He had all that cou'd adorn a Face,
 All that cou'd either Sex ſubdue.

Each Excellence he had that Youth has in its Pride,
 And all experienc'd Age can teach,
 At once the vig'rous Fire of this,
 And every Virtue, which that can expreſs,
 In all the Height that both cou'd reach ;
 And yet, alas ! In this Perfection dy'd,
 Droop'd like a Bloſſom with a Northern Blaſt,
 When all the ſhatter'd Leaves abroad are caſt,
As quick as if his Fate had been in haſte.

So have I seen an unfix'd Star,
 Outshine the rest of all the num'rous Train,
 As bright as that which guides the Mariner,
 Dart swiftly from its darken'd Sphere,
 And ne're shall light the World again.
 Oh, why shou'd so much Knowledge die,
 Or with his last kind Breath,
 Why cou'd he not to some one Friend bequeath
 The mighty Legacy.
 But 'twas a Knowledge giv'n to him alone,
 That his eterniz'd Name might be
 Admir'd to all Posterity,
 By all to whom his grateful Name was known.

Come all ye softer Beauties come,
 Bring Wreaths of Flow'rs to deck his Tomb;
 Mixt with the dismal Cipress and the Yew,
 For he still gave your Charms their due;
 And from the Injuries of Age and Time,
 Secur'd the sweetness of their Prime;
 And best knew how t'adore that Sweetness too.
 Bring all your Mournful Tributes here,
 And let your Eyes a silent sorrow wear,
 Till ev'ry Virgin, for a while become,
 Sadas his Fate, and like his Picture Dumb.

H.

ADRIAN HANNEMAN,

Was both a History and Face-Painter, born at
 the Hague. He was Disciple to one *Ravesteyn*,
 and came into England, in the Reign of King
 Charles I. He was employ'd for some time under
Mytens, principal Painter to that King, and con-
 tinu'd

tinued here sixteen Years, at the end of which he went for *Holland*, and there drew the Princess-Dowager-Royal, his Highn. the Prince of *Orange* and all the Court. He likewise drew that Piece, representing *Peace* in the *States* Chamber at the *Hague*; as also the Picture of two Usurers telling their Gold, for Myn-Heer *Van-Wenwing*. Whilst he was doing this last Piece, he happen'd to want Money, whereupon sending to the Person he was working for, to borrow a Sum, it was accordingly sent him. When the Picture was finish'd, it was carry'd home, and the Price demanded paid for it; but when *Myn-Heer* thought to have the Money he had lent (having slip'd the opportunity of stopping it out of meer Generosity) he was answer'd, that the Gold which had been borrow'd, was all put into the Picture (meaning that which the Misers were telling) and that he must expect no further satisfaction. This Painter died abroad about 20 years ago.

Mr. JOHN HATLES,

Was a good Face-Painter, Contemporary and Competitor with Sir *Peter Lely*. He was so excellent a Copyist, that many of the Portraits which he did after *Van-Dyck*, pass at this day for Originals of that prodigious Man. He died in *London*, in the year 1679, and lies buried in *St. Martin's* Church.

EGBERT HEMSKIRK,

Was born at *Haerlem*, and Disciple of *De Greber*. He became very eminent for Painting Drolls after the Manner of *Branner*. His Grots
and

and Comical Genius succeeded for a long while among us. In most of his *Conversations*, as he call'd them, you may see the Picture, and read the Manners of the Man at the same time: But to speak of his Painting Part, a Thing chiefly aim'd at in this short Account, there is little fault to be found with it, unless sometimes with the foulness of the Colouring. His Drunken-Drolls, his Wakes, his Quakers-Meetings, and some lewd Pieces have been in vogue among waggish Collectors, and the lower Rank of *Virtuosi*. He went in this kind a great way, but after all fell far short of *Brawer*, *Teniers*, and the rest of his noble Fore-runners in the Study of Sots-Paradice. He often introduc'd his own Picture among his *Drolls* by means of a Looking Glass he had upon his *Pallet*. He was a Man of Humour, and for that valu'd by the late Earl of *Rocheſter*, for whom he Painted ſeveral Pieces. He died in *London* about two years ago, leaving behind him a Son whom he had instructed in his way.

Mr. NICHOLAS HILLIARD,

Was a celebrated *English* Limner, who liv'd above 100 years ago. He drew *Mary Queen of Scots* in Water-Colours, when ſhe was but 18 years of Age, wherein he ſucceeded to Admiration, and gain'd a general Applauſe. He was both Goldſmith, Carver and Limner to Queen *Elizabeth*, whoſe Picture he drew ſeveral times, particularly once, when he made a whole-length of her, ſitting in her Throne, which Piece was deſerv'dly eſteem'd. There are, moreover, two wonderful Pieces of his, now in the Poſſeſſion of *Simon Fanſhaw*, Eſq; and by him valu'd, not with-

without reason, as 'tis the Opinion of some good Judges, at above 50 Guineaseach, tho' not much bigger than a Crown-Piece. One of these is the Picture of our Artist himself, with this Inscription in Gold Letters round it.

Nicolaus Hilliardus Aurifaber, Sculptor, & celebris Illuminator Serenissimæ Reginae Elisabethæ, Anno 1577. Etatis sue 30.

The other is the Picture of his Father, sometime High-Sheriff of the City and County of Exeter, with this Gold Inscription round it.

Ricardus Hilliardus quondam Vice-Comes Civitatis & Comitatus Exoniæ, Anno 1560, Etatis sue 58. Annoq; Domini 1577.

These two Pictures in *Miniature* are so Masterly done, that not only the Faces are finely colour'd, and naturally with a good *Relievo*; but also the Heads and Beards are so well perform'd, that almost each single Hair is express'd. Now, tho' these two Pieces were alone sufficient to preserve the Memory of this great Artist, yet cannot I omit adding, what the famous Dr *Donne* says of him, in a Poem of his call'd the *Storm*: His Words are these,

*A Hand, an Eye,
By Hilliard drawn, is worth a History.*

At what time he dy'd, never came to my Knowledge, and so I hope the Reader will excuse that Omission.

H A N S

HANS HOLBEIN.

Monsieur de Piles having giv'n the Reader an account of *Holbein's* Birth and Education in the *German* School, we shall only relate here some things omitted by him, more particularly what concerns him as an *English* Painter. His *Manner* was extraordinary, and unusual, differing both from that of the *Antients* and *Moderns*, so that it seems as if he had not been incited or instructed by any Example, but rather that he follow'd purely the Dictates of his own Genius; and tho' it be doubted by some, whether he ever saw any of the Rarities of *Italy*, or had any Master, yet there is nothing to be seen of his doing, but what is Painted to the utmost Perfection. This is manifest by that Piece of his of *Death's Dance* in the *Town-Hall* at *Basle*, the Design whereof he first cut neatly in Wood, and afterwards Painted, which appearing wonderful to the Learn'd *Erasmus*, he requested of him to draw his Picture, desiring nothing so much as to be represented by so judicious a Hand. This being perform'd, and *Erasmus* perceiving by his rare Art, that he deserv'd a more plentiful Fortune, he perswaded him to come for *England*, promising him considerable Advantages from the Bounty of King *Henry VIII.* At his request *Holbein* set out for this Kingdom, bringing along with him *Erasmus's* Picture, and Letters Recommendatory from that great Man, to the then Lord-Chancellor, Sir *Thomas More.* Sir *Thomas* receiv'd him with all the joy imaginable, and kept him for three Years at his House, during which time he drew his Picture, and those of many of his Friends and Relations,

all

all which were hung up in the great Hall of that House. The King coming one day, upon an Invitation, to dine with Sir *Thomas*, and at his entrance into the Hall, beholding so many ravishing Objects, the Pictures seeming almost as much alive as the Persons, who were all there pretent, his Majesty so much admir'd the Excellency of the Painter, that he next day sent for him, and entertain'd him in his Service upon very advantageous Terms. The King from time to time manifested the great Esteem and Value he had for him, and upon the Death of Queen *Jane*, his third Wife, sent him to *Flanders* to draw the Picture of the Dutchesse-Dowager of *Milan*, Widow to *Francis Sforza*, whom the Emperor *Charles V.* had recommended to him for a fourth Wife; but it being upon the King's Defection from the *Roman See*, he rather chose to match with a *Protestant* Princess, in hopes by that means to engage the *Protestant League* in *Germany* in his Interest. *Cromwel*, his Prime Minister, (Sir *Thomas More* having been remov'd and beheaded) propos'd *Anne of Cleves* to him, but whether the King was dissatisfy'd with her having made a sort of *Præ-Contract* with the Son of the Duke of *Lorain*, or did not approve her Principles being a *Zwinglian*, he was not over-fond of the match, till *Cromwel*, who had a mind to effect it to secure himself against the *Papists* whom he had disoblig'd, sent over *Hans Holbein* to draw her Picture likewise, who, as the Lord *Herbert of Cherbury* says in his History, was represented by this Master so very fine, that when the King came to see her Portrait, he immediately resolv'd to marry her, tho' it seems

F f

by

by the same Account that the Painter, perhaps pursuant to the Instructions he had receiv'd from *Cromwel*, had follow'd the Beauty of his Fancy more than that of Nature, for as much as the King was pleas'd with the Picture, so soon as ever he saw the Lady he was disgasted at her, yet he afterwards marry'd her, that he might not disoblige the Princes of *Germany*. When *Erasmus* wrote his *Moriæ Encomium*, he sent a Copy of it to *Hans Holbein*, who reading it was so pleas'd with the several Descriptions of Folly, that he *Design'd* all of them in the Margent, but having not room to draw the whole Figures, he pasted a piece of Paper to the Leaves where he could not do it, and when he had done so, he sent the Book to *Erasmus* for a Present. *Erasmus* seeing he had drawn the Picture of a fat Dutch Lover hugging his Lasse, and his Bottle, for the Representation of an Amorous Fool, wrote under it, *Hans Holbein*, and so return'd the Book to the Painter, who to be reveng'd of him drew the Picture of *Erasmus* for a Musty Groper, that busy'd himself in scraping up old Manuscripts and Antiquities, and wrote under it *Adagia*. The Original Book is in the Library at *Basle*, and Monsieur *Charles Patin* when he resided there, desir'd leave of the Magistrates to have the Plates of all *Holbein's* Figures engrav'd, that he might publish them in a new Edition of *Moriæ Encomium*: This Edition is the best of that Book, before which is prefixt the Life of *Holbein* at large with two Prints of him, the one drawn when he was Young, and the other when he was Old. These two Prints are very much unlike one another: There is also an Account of all

all his Pieces, and in whose Possession they are. He us'd to *Paint* with his Left-hand, and a *Print* of him done by *Hollar* is still extant, representing him drawing in that manner. *Holbein* not only drew the aforesaid Pictures, but also those of *Henry VII.* and *Henry VIII.* on the Wall of the Palace of *White-hall*, which perish'd with it in the late Fire. Some endeavours were us'd to remove that part of the Wall on which these Pictures were painted, but all prov'd ineffectual. He drew many other Pictures in *England*, particularly a large piece of *Sir Thomas More*, and his Family, which was lately to be seen at *Basils-Lye House* in *Oxford-shire*; but some question whether this Picture was done all by *Holbein* or not. I have seen the following *Tetrastick* upon him, by a Foreigner, which I thought it not improper to insert.

*Egregius Pictor magno qui gratus Erasmo,
 His quantum accrevit Laus, Basileia, tua?
 Divisus nostro te sucipit Orbe Britannus
 Holbene, Orbe uno Laus tua non capitur.*

This Painter was as celebrated in *Miniature*, as he was in *Oil-Colours*, and moreover perform'd a multitude of Designs for Gravers, *Sculptors*, *Jewellers*, &c. He liv'd and dy'd at *Whitehall*, in those Lodgings which are now the Paper-Office.

WENCESLAUS HOLLAR,

Was a Gentleman born at *Prague* in *Bohemia*, in the Year 1607. He was by Nature much en-

clin'd to *Miniature* and *Etching*, in which last Art he became exceeding Famous, tho' he was not a little discourag'd therein by his Father, who would have had him follow other Studies. In the Year 1627 he left *Prague*, and visited many Cities of *Germany*, when coming at last to *Colen*, he waited upon the Earl of *Arundel*, that truly great and noble Patron of Arts, who was there on his Embassy to the Emperor, to *Vienna*, and afterwards came over with him to *England*. He liv'd here for some time, and drew many Churches, Ruins, Persons and Views, which he afterwards Etch'd, and which will always be in good Esteem; His particular Excellency was *Etching*, and there are great Numbers of his Prints in *England* to do him that Justice my Pen must not pretend to. He at last got into the Service of the Duke of *York*, but upon the breaking out of the Civil Wars, retir'd to *Antwerp* and there died.

ABRAHAM HONDIUS,

Was born at *Roterdam* in the Year 1638. He was a Painter whose *Manner* was universal. He drew *History*, *Landskip*, *Cielings*, and small *Figures*; but above all the rest Beasts and Hunting Pieces were his principal Study. In all these kinds his Colouring was often extravagant, and his Draft as commonly uncorrect. He delighted much in a fiery *Tint*, and a harsh way of Pencilling, so that few of his Pictures being without this distinguishing Mark, his Paintings are easy to be known. The Dogs and Huntings he drew are in good request, tho' some of his latter Performances are careless, he
being

being, for many Years, afflicted with the *Gout* so severely, that he had prodigious Swellings, and Chalk-Stones in most of his Joints, the Effects of a sedentary and irregular Life. This Distemper occasion'd his Death in *London*, about the Year 1691.

Mr. JOHN HOSKINS,

Was a very eminent *Limner* in the Reign of King *Charles I.* whom he drew, with his Queen, and most of his Court. He was bred a Face-Painter in Oil, but afterwards taking to *Minia-ture*, he far exceeded what he did before. He died in *Covent-Garden* about forty Years ago. He had two considerable Disciples, who were *Alexander* and *Samuel Cooper*, the latter of whom became much the more eminent *Limner*.

JAMES HOUSMAN, alias
HUTSMAN,

Was a History and Face-Painter, who resided in *England* in the time of Sir *Peter Lely*, and endeavour'd to Rival him in the Portrait way. He was born at *Antwerp*, and bred up to Painting under one *Bakerel*, who was brought up with *Van-Dyck* in the School of *Rubens*. This *Bakerel* was not much inferior to *Van Dyck*, as is to be seen in several Churches of *Antwerp*, especially in that of the *Augustin Monks*, where *Van-Dyck* and he have painted to out-vye each other, and both had Commendations in their different ways, tho' the Superiority was yielded to neither. But *Bakerel*, being a Poet, as well as a Painter, he wrote a Satyr upon the *Jesuits*, on which

account he was forc'd to leave the City of *Antwerp*. so that *Houfman* having, by that means, lost his Master, came for *England*. Some of his History-Pieces are well painted, his Colouring being Bright and Sanguine, and in the Airs of his Faces, he out-did most of his Country-men, who often know better how to perform the Painting-part than to choose the best Life, or execute agreeably any Design. Some *Cupids* of his were much admir'd, but what he valu'd himself most upon, was the Picture of *Catherine* the Queen-Dowager of *England*. This Picture did him great Service, so that he always boasted of that Performance, and call'd himself her Majesty's Painter. He carry'd the Compliment yet farther, for in all his Historical Pieces, for a *Madonna*, a *Venus*, or any suirable Figure, he always introduc'd something of her Resemblance. The most famous Piece of his Performance was over the *Altar* of that Queen's Chapel at *St. James's*, now a *French Church*. He died in *London* about 10 Years ago, and lies buried in *St. James's*.

I.

CORNELIUS JOHNSON, alias
JANSENS,

Was an excellent Painter both in *Great* and *Little*, but above all his Portraits were admirably well understood. He was born in, and resided a long while at *Amsterdam*, from whence he came over to *England* in the Reign of King *James I.* and drew several fine Pictures after that King, and most of his Court. He also liv'd in the time of King *Charles I.* and was Contemporary with *Van-Dyck*, but the greater

greater Fame of that Master soon eclips'd his Merits, tho' it must be own'd his Pictures had more of neat Finishing, smooth Painting and Labour in *Drapery* throughout the whole, yet he wanted the true Notion of *English* Beauty, and that Freedom of Draft which the other was Master of. He died in *London*.

MARTIN JOHNSON,

The famous Seal-Graver, was also an extraordinary Landskip-Painter after Nature. He was bred, 'tis true, to graving Seals, but painted in his way equal to any Body. He arriv'd at a great Excellency in Landskip-Views, which he study'd with Application, making a good Choice of the delightful Prospects of our Country for his Subjects, which he perform'd with much Judgment, Freeness and Warmth of Colouring. Several of his Landskips are now in the Hands of the Curious in *England*, tho' they are very scarce. He died in *London* about the beginning of King *James II*'s Reign.

K.

WILLIAM De KEISAR,

Was a very neat Landskip-Painter, after the Manner of *Elsheimer*. He was perfectly of the *Dutch* Gout, minding little Particulars more than the whole together. He wrought some time with Mr. *Loten*, the Landskip-Painter. He imitated various Manners, and drew some sorts of Cattle and Birds very well. He also painted Tombs, and several sorts of Stone-work in

Imitation of *Vergazon*. He was not unskilful in Painting of Architecture and Flowers. He died in *London* about 16 Years ago.

Mrs. ANNE KILLIGREW,

Was a young Gentlewoman, Daughter of Dr. Killigrew, Master of the *Savoy*, and one of the Prebendaries of *Westminster*. She painted several History-Pieces, as also some Portraits for her Diversion exceedingly well; as likewise some Pieces of *Still-Life*. Mr. Becket did her Picture in *Mezzo-Tinto* after her own Painting. She was also a Poetess, and wrot a Book of Poems which were printed. She liv'd Unmarry'd, and died Young about 20 Years ago.

Mr. JOHN ZACHART KNELLER,

Was born at *Lubeck*, and Brother to the present Sir *Godfrey Kneller*. He travell'd to *Italy*, and when he came to *England*, painted several Portraits in small very neat. He did also several Pieces in *Still-Life* exceedingly well. At last he took to Water-Colours, and copy'd divers of his Brother's Portraits, in *Miniature*, with good Success. He died in *Covent-Garden* about four Years ago, and lies buried in that Church.

L.

Major-General LAMBERT,

Was a great Encourager of Painting, and a good Performer in Flowers, as is yet to be seen in

in the Duke of *Leeds's* House at *Wimbleton*. 'Tis probable he might have learnt this Art, or at least been further'd in it by *Baptist Gaspars*, whom he receiv'd into his Service at his coming to *England*, in the Time of the Civil Wars. His eldest Son *John Lambert Esq*; Painted also Faces for his Diversion very well, of whom many Pictures are still to be seen. This last Gentleman died about four years ago, at his Estate in *Yorkshire*.

PROSPER HENRICUS LANCKRINCK,

Was of *German* Extraction, and as near as can be guess'd, born in the year 1628. His Father being a Soldier of Fortune, came with his Wife, and only Son (this *Prosper*) into the *Netherlands*, and that Country being then embroil'd in War, procur'd a Collonel's Command, which he enjoy'd not many Years, dying a Natural Death at *Antwerp*. His Widow being a discreet Woman, so manag'd her small Fortune, as to maintain herself suitable to her Husband's Quality, and give her Son liberal Education, designing him for a Monastery; but his younger Years discovering a Natural Genius to Painting, by his continual Scrawling on Paper, she was oblig'd to comply therewith, tho' with the greatest Reluctancy, and put him to a Painter. Now, tho' of this Person he may be suppos'd to have learnt the Rudiments of his Art, yet the City-Academy of *Antwerp* was his chiefest Preceptor. His Advances in the Science were Prodigious, and his Natural Genius being for Liberty, led him to that delightful Branch of Painting, *Landskip*, wherein he had the Advantage of *Myn Heer Van Lyan's* Collection, which was very large,

large, and full of curious Pieces of all the eminent Masters of *Europe*. Mr. *Lanckrinck* made his principal Study after the Pictures of *Titian* and *Salvator Rosa*, and by his great Art was soon taken notice of by the *Curious*. His Mother dying, and coming to some Fortune young and admir'd for his Performances, he resolv'd to come for *England*, where he met with a reception suitable to his great Merit. Sir *Edward Sprag*, that noble Sea-Commander, being a great Lover of Painting, became his Patron, recommending him to several Persons of Quality, and the *Virtuosi* of that time, among whom was Sir *William Williams*, whose House was entirely furnish'd with this Master's Pictures, yet which was not long after most unfortunately burnt; so that of this great Painter, there are now but very few finish'd Pieces remaining, he having bestow'd the greatest part of his time, while in *England*, on that Gentleman's Pictures. He was also much courted by Sir *Peter Lely*, who employ'd him in Painting the Grounds, Landskips, Flowers, Ornaments, and sometimes the Draperies of those Pictures he intended to gain Esteem by. As to his Performances in *Landskip* only, they were wonderful, both as to the Invention, Harmony, Colouring and Warmth; but above all surprizingly Beautiful and Free in their Skies, which by general Consent excell'd all the Works of the most eminent Painters in that kind. This may appear by some Pieces of his, yet to be seen in the Custody of those curious Lovers of Art, Mr *Henley*, Mr *Trevor* and Mr *Austen*, the Father of which last was his great Friend and Patron. His Views are generally broken, rude and uncommon, having in them some glarings of Light well under-

derstood, and warmly Painted. The only Ceiling I know of his Painting, was at *Richard Ken's*, Esq; at *Causham* in *Wiltshire*, near *Bath*, which is worth seeing. He practis'd moreover drawing by the Life, and succeeded well in small Figures, which were a great Ornament to his *Landskips*, and wherein he imitated the *Manner* of *Titian*. Mr. *Lanckrinck* being of a *debonnair* Temper, acquir'd a numerous Acquaintance, among whom was Mr. *Robert Hewit*, who being a great Lover of Painting, at his Death left behind him a large and noble Collection of Pictures. Our Artist was not only a good Bottle-Companion, and excellent Company, but also a great Favourite of the Ladies, thro' his exceeding Complaisance, and comely Appearance. But amidst all these Delights, little of the latter part of his Life was employ'd in Painting, they being believ'd to have much shorten'd his Days, for he died in his middle Age in *August* 1692. None of his time gave greater Testimony of a true Love to, and a great Knowledge in Painting than Mr. *Lanckrinck*, witness his noble and well-chosen Collection of Pictures, Drawings, Prints, *Antique* Heads and Models that he left behind him, most of which he brought from beyond Sea.

Mr. LANIER,

Was a Painter well skill'd in the *Italian* Hands. He was employ'd by King *Charles I.* beyond Sea, to purchase that *Collection* made by him, the first Prince we ever had that promoted Painting in *England*, to whom he was Closet-keeper. He gave a particular Mark, by which we distinguish all the Things of this kind which he brought

brought over. By reason of the Troubles that ensu'd, we can give no Account of his Death, but that before he died, he had the mortification to see that Royal Collection dispers'd.

MARCELIUS LAURON, or
LARON,

Was born at the *Hague* in the year 1653, and first brought up under his Father, who was a Face and Landskip-Painter. Afterwards he was put to a History-Painter at the *Hague*, with whom he staid not long. Then being very young, he came over with his Father to *England*, where he was once more plac'd with a Painter, one *La Zoon*; whom not having any great Opinion of, he was turn'd over to Mr *Flesheer*, with whom he serv'd his Time. When he came to Work for himself, he made it his Endeavour to follow Nature very close, so that his *Manner* was wholly his own. He was a general Painter, and imitated other Masters Hands exactly well. He Painted well, both in Great and Little, and was an exact Drafts-man; but he was chiefly famous for Drapery, wherein he exceeded most of his Contemporaries. He was likewise fam'd for Pictures in Little, commonly call'd *Conversation-Pieces*. There are several Prints extant after this Master, both in *Mezzo Tinto* and Engraving. He died of a *Consumption*, about the Age of 52 at *Richmond* in *Surrey*, where he lies buried.

Sir PETER LELY,

Was born in *Westphalia* in *Germany*, in the year 1617. He was bred up for some time at the
Hague,

Hague, and afterwards committed to the Care of one *De Grebber*. Coming over to *England* in the year 1641. he for some time follow'd the Natural Bent of his Genius, and Painted *Landskip* with small Figures, as likewise Historical Compositions; but at length finding *Face-Painting* more encourag'd here, he turn'd his Study that way, wherein, in a shorttime, he succeeded so well that he surpass'd all his Contemporaries in *Europe*. In his younger Days he was very desirous to finish the Course of his Studies in *Italy*, but being hinder'd from going thither by the great Business he was perpetually involv'd in, he resolv'd to make himself amends by getting the best *Drawings*, *Prints* and *Paintings* of the most celebrated *Italian* Hands. This he set about so industriously, that at length he obtain'd what he sought after, and may well be said to have had the best chosen *Collection* of any of his Time. Among these we must reckon the better part of the *Arundel* Collection, which he had from that noble Family, many of the *Drawings* whereof were sold at prodigious Rates at his Death, bearing upon them his usual mark of *P. L.* What Advantage he had from this Expedient, may sufficiently appear by that wonderful *Style* in Painting, which he acquir'd by his daily conversing with the Works of those great Men. In his correct Draft, and beautiful Colouring; but more especially in the graceful Airs of his Heads, and the pleasing Variety of his Postures, together with the genteel and loose management of the *Draperies*, he excell'd most of his Predecessors, and will be a lasting Pattern to all succeeding Artists. However, the *Criticks* say he preferr'd almost in all his Faces a languishing Air, long Eyes, and a
Drowzy

Drowzy Sweetness peculiar to himself, for which they reckon him a *Mannerist*; and that he retain'd a little of the *Greenish* Cast in his Complexions, not easily forgetting the Colours he had us'd in his *Landskips*, which last Fault, how true soever at first, 'tis well known he left off in his latter days. But whatever of this kind may be objected against this great Painter, 'tis certain his Works are in great Esteem abroad, as well as here, and they are both equally valu'd and envy'd; for, at that time, no Country exceeded his Perfections, as the various Beauties of that Age represented by his Hand, sufficiently evince. He frequently did the *Landskips* in his own Pictures, after a different Manner from all others, and better than most Men could do. He was likewise a good History-Painter, as many Pieces now among us can show. His *Crayon-Drafts* are also admirable, and those are commonly reckon'd the most valuable of his Pieces, which were all done entirely by his own Hand, without any other Assistance. *Philip* Earl of *Pembroke*, then Lord Chamberlain, recommended him to King *Charles* I. whose Picture he drew, when Prisoner at *Hampton-Court*. He was also much favour'd by King *Charles* II. who made him his principal Painter, Knighted him, and would frequently converse with him as a Person of good natural Parts, and acquir'd Knowledge, so that it is hard to determine, whether he was the more compleat Painter or Gentleman. He was well known to, and much respected by the People of greatest Eminence in the Kingdom. Becoming enamour'd of a beautiful *English* Lady, he after some time Marry'd her. His Estate and Family still remain
at

at *Cue* in the County of *Surrey*, a Place to which he often retir'd in the latter part of his Life. This great Artist died of an Apoplexy in *London*, in the Year 1680, and the 63d of his Age. There is a Marble Monument with his *Bust* rais'd for him in *Covent-Garden Church*, where he lies buried, whereof the Carving was perform'd by Mr. *Gibbons*, and the Epitaph written, as 'tis said, by Mr. *Flatman*. A Copy of the latter is as follows :

Hic situs est Petrus Lelius,
In Angliâ Famâ & Divitiis crevit;
Primus scilicet in Arte Pictoria Magister,
Ille Secundus erit qui felicius imitabitur.
Miræ Tabellas animavit, quibus Præteritum
Longè hinc dissita statuent Secula;
Ipse interim dignissimus cui Statua decernatur,
Quâ ejus in seros Nepotes referatur Gloria.
Obiit Novembris 30. Die, Anno. } Ætatis suæ 63. Sa-
lutis MDCLXXX.

Proh Dolor ! ut cujus Penicillo tanta Venustas,
Reddit adhuc Vivos tot post sua Funera Vultus ;
Ipse Cadaver iners, & tetro Pulvere mistus
Nunc jaceat. Cum se primò subduxerat Unus
Lelius, innumeri surgunt de Gente Minorum
Pictores, ausi fragiles tentare Colores:
Sic postquam occubuit Sol Aureus, Astra repenti
Mille suos pandunt Cæli Laquearibus Ignes,
Quamquam Mille licet vix Umbram Unius adæquant.
Petre Vale, nunquam meritò te Laude sequemur,
Majorem Invidiâ ; neque nostro Carmine vives
Ni te Gibbonius Spirantem in Marmore fingat.

BALTHAZAR Van LEMENS,

Was a History-Painter of a good Family in *Flanders*, and born at *Antwerp*. His small Pieces of History are very pleasing and well Colour'd. His *Manner* was Free, and often very Graceful. His Misfortunes in the latter part of his Life, wherein he was often in Trouble, might very well give a check to his Fancy, which made him prostitute his Pencil to every Undertaking that produc'd present Profit, so that 'tis no wonder, if many of his latter Performances were really very much below himself. His *Drawings* and *Sketches* are excellent, and by some thought much better than many of his finish'd Pieces. He died in *London*, in the Year 1704.

Mr. WILLIAM LIGHTFOOT,

Was a good *English* Painter in Perspective, Architecture and Landskip. He began in *Dissemp*, but afterwards took to Oil-Painting. He was concern'd in the Contriving and Adorning some part of the *Royal-Exchange*. He died in *London* about 35 Years ago.

JOHN LOTEN,

Was a *Hollander*, and a Landskip-Painter. He liv'd and painted many Years here, in a *Manner* very *Sylvan*, like the Glades and Ridings of our Parks in *England*. He is, for the most part, very cold in his Colouring, which is mixt with an unpleasant Darknes; however he understood well the Disposition of Lights and Shadows. He

He delighted particularly in Oaken Trees, which he almost every where introduc'd into his Pictures. His Landskips are generally very large. He did many Storms at Land, accompany'd with Showers of Rain, tearing up of Trees, Dashings of Water and Water-Falls, Cattle running to shelter, and the like, which he had a particular Genius to, and Excellence in. These Pieces were admirably good. He painted also many Views of the *Alps* in *Swisserland*, where he liv'd several Years. His Works abound among us, so that 'tis easy to be seen whether this Character of him be just or not. He dy'd in *London* about 25 Years ago.

M.

Mr. THOMAS MANBY,

Was a good *English* Landskip-Painter, who had been several times in *Italy*, and consequently painted much after the *Italian* manner. He was famous for bringing over a good Collection of Pictures, which were sold at the *Banqueting-House* about the latter end of King *Charles II*'s Reign. He dy'd in *London* about 14 or 15 Years ago.

DANIEL MYTENS,

Was a *Dutch* Portrait-Painter in King *James*, and King *Charles I*'s Time. He painted the Pictures of those two Kings, the latter of which is now in the Possession of the present Lord Treasurer. Some of his Pictures have been taken

for *Van-Dyck's*, whose *Manner* he imitated. His Head is also to be seen among those of that great Master, who painted his Picture. He had a Pension from King *Charles I*, being his Majesty's principal Painter, and upon *Van-Dyck's* arrival in *England*, tho' he lost his Place, yet his Pension was continu'd to his Death.

O.

Mr. ISAAC OLIVER,

Was a very famous Limner, who flourish'd about the latter end of the Reign of Queen *Elizabeth*. He was eminent both for History and Faces, many Pieces of which were in the Possession of the late Duke of *Norfolk*, and being a very good Designer, his Drawings were finish'd to a mighty Perfection, some of them being admirable Copys after *Parmeggiano*, &c. He receiv'd some Light in that Art from *Frederico Zuccherò*, who camè into *England* in that Reign. He was very neat and curious in his *Limnings*, as may be seen by several History-Pieces of his in the Queen's Closet. He was likewise a very good Oil-Painter in *Little*. He died between fifty and threescore in King *Charles I*'s time, and was buried in *Black-Fryars*, where there was a Monument set up for him with his *Busto*, all which has been since destroy'd by Fire. I have seen a Print of him with this *Latin* Inscription under it ;

IS A-

ISAACUS OLIVERUS ANGLUS, Pictor.

*Ad vivum lætos qui pingis Imagine Vultus,
Olivere, Oculos mirifice hi capiunt.
Corpora quæ Formas juxto hæc expressa Colore
Multum est, cum Rebus convenit ipse Color.*

Mr. PETER OLIVER,

Was Son of the before-mention'd, who had Instructed him in his Art. He became exceeding eminent in *Miniature*, insomuch that he out-did his Father in Portraits. He drew King *James I.* Prince *Henry*, Prince *Charles*, and most of the Court at that time. He liv'd to near Threescore, and was bury'd in the same place with his Father, about the Year 1664.

P.

Mr. HENRY PAERT,

Was first Disciple of *Barlow*, and afterwards of *Stone*, the famous Copyer. He was brought up a Scholar, and spent some time at one of our *Universities*. He painted under Mr. *Stone* several Years, but afterwards fell to painting Faces by the Life, yet his Talent seem'd to be for Copying. He copy'd with great Assiduity the greatest part of the History-Pieces of the Royal Collection in *England*, and in several of them he had good Success. What he seem'd to want was a Warmth and Beauty of Colouring. He dy'd in *London* about the Year 1697 or 98.

G g 2

Mr.

Mr. THOMAS PEMBROKE,

Was both a History and Face-Painter, and Disciple of *Lároch*, whose *Manner* he imitated. He painted several Pictures for the Earl of *Barb*, in conjunction with one Mr. *Woodfield*, a Disciple of *Fuller*, and now living. He died in *London* in the 28th Year of his Age, and about 20 Years since.

JACOB PEN,

Was a *Dutch* History-Painter in the Reign of King *Charles II.* He was excellent both in Drawing, Colouring and Composition, and died in *London* about 20 Years ago.

Mr. EDWARD PIERCE,

Was a good History and Landskip-Painter, in the Reigns of King *Charles I.* and *II.* He also drew Architecture, Perspective, &c. and was much esteem'd in his time. Little of his work now remains, the far greater part having been destroy'd by the dreadful Fire in 1666. It chiefly consisted of Altar-Pieces, Cielings of Churches, and the like, of which last sort there is one yet remaining done by him in *Covent-Garden* Church where are to be found many admirable Parts of a good Pencil. He work'd some time for *Van-Dyck*, and several Pieces of his Performance are to be seen at *Belvoir-Castle* in *Leicestershire*, the noble Seat of the Duke of *Rutland*. He died in *London* about 40 Years ago, leaving behind him three Sons, who all became famous in their different ways. One was a most excellent Carver

ver in Stone, as appears by a noble Marble *Vase* of his doing at *Hampton-Court*. There is a fine Head of Mr. *Pierce*, the Father, in Mr. *Seamer* the Goldsmith's possession, which was painted by *Dobson*.

Mr. FRANCIS le PIPER,

Was the Son of a *Kentish* Gentleman, descended from a *Wallon* Family. His Father having a plentiful Estate, gave this, his Eldest Son, a Liberal Education, and would have had him apply himself to the Studies of Learning, or have been a Merchant; but his Genius leading him wholly to *Designing*, he cou'd not fix to any particular Science, or Business, besides the Art to which he naturally inclin'd. *Drawing* took up all his Time, and all his Thoughts; and being of a gay, facetious Humour, his Manner was Humorous or Comical. He delighted in drawing Ugly Faces; and had a Talent so particular for it, that he wou'd, by a transient View, of any Remarkable Face of Man or Woman that he met in the Street, retain the Likeness so Exact in his Memory, that when he express'd it in the Draft, the Spectator, who knew the Original, wou'd have thought the Person had sat several times for it. 'Tis said of him, that he wou'd Steal a Face; and a Man that was not handsome enough to desire to see his Picture, sat in danger in his Company. He had a Fancy peculiar to himself in his Travels: He wou'd often go away, and let his Friends know nothing of his departure, make the *Tour of France*, and the *Netherlands*, a Foot and sometimes his Frolick carry'd him as far as *Grand Cairo*; He never advis'd his Friends and

Relations of his Return, any more than he gave them notice of his intended Absence, which he did to surprize them alternatively with Sorrow and Joy. By this means, at several times, he Travell'd thro' Part of *Italy*, Part of *Spain*, *France*, *Germany*, the *Netherlands* and *Holland*. The greatest Curiosities that he sought after were the Works of the Painters, which he examin'd every where with Pleasure and Judgment, and form'd to himself a *Manner of Design*, which no Man, in that kind, ever Excell'd, and, perhaps, ever Equall'd. Having a good Estate of his own, and being Generous, as most Men of *Genius* are, he wou'd never take any thing for his *Drawings*. He drew 'em commonly over a Bottle, which he Lov'd so well, that he spent great part of his Hours of Pleasure in a Tavern. This was the occasion, that some of his best Pieces, especially such as are as Large as the Life, are in those Houses, particularly at Mr. *Holms's*, at the *Mitre Tavern* in *Stocks-Market*, where there is a Room, call'd the *Amsterdam*, which is adorn'd with his Pictures in *Black* and *White*. The Room takes its Name from his Pieces, which representing a *Jesuit*, a *Quaker* preaching, some other Preachers of most Religions, that were liable to be Expos'd, was call'd the *Amsterdam*, as containing an Image of almost as many Religions as are Profess'd in that Free City. The two most remarkable Figures are the *Jesuit*, and the *Quaker*, wherein the differing Passions of those two Sects are so admirably well express'd, that there appears no want of Colours to render 'em Lively and Perfect. He Drew also other merry Pieces for one Mr. *Shepherd* a Vintner, at the *Ball* in *Westminster*, which Mr. *Holms* purchas'd to make his Collection of this Master's

Master's Pieces the more Compleat, and the benefit of shewing them has not been a little advantageous to his House. Mr. *Le Piper* drew another famous *Droll*-Piece, representing a Constable, with his Mirmidons, in very Natural and Diverting Postures. He seldom design'd after the Life, and neglected the Part of Colouring: But yet he sometimes, tho' very rarely, Colour'd some of his Pieces, and, as we are inform'd, was not very unsuccessful in it. He was a great admirer and Imitator of *Augustine Carracci*, *Rembrandt Van Rhine's* and *Hemskirk's* Manner of Design, and was always in Raptures when he spoke of *Titian's* Colouring: For, notwithstanding he never had Application enough to make himself Master of that Part of his Art, he always admir'd it in those that were, especially the *Italians*. He Drew the Pictures of several of his Friends in *Black* and *White*, and maintain'd a Character of Truth, which shew'd, that if he had thought fit to bestow so much time, as was necessary to perfect himself in Colouring, he wou'd have rivall'd the best of our Portrait-Painters in their Reputations. Towards the latter end of his Life, having brought his Circumstances into a narrower Compass than he found them on his Father's Death, he sometimes took Money. He drew some *Designs* for Mr. *Isaac Becket*, who perform'd them in *Mezzo-Tinto*. Those Drafts were generally done at a Tavern; and, whenever he pleas'd, he cou'd Draw enough in half an Hour to furnish a Week's work for *Becket*. His *Invention* was fruitful, and his *Drawing* bold and true. He understood *Landskip*-Painting, and Perform'd in it to Perfection. He was particularly a great Master in Perspective. In Designing of his *Land-*

skips he had a *Manner* peculiar to himself. He always carry'd a Long Book about him, like a Musick Book, which, when he had a mind to Draw, he open'd, and Looking thro' it, made the lower Corner of the middle of the Book his Point of Sight, by which when he had form'd his View, he directed his Perspective, and finish'd his Picture. His Hand was ready, his Strokes bold; and, in his Etching, short. He Etch'd several Things himself, generally on Oval Silver-Plates for his Friends, who being, most of 'em, as hearty Lovers of the Bottle as himself, they put 'em to those Uses that were most serviceable to them over their Glasses, and made Lids with 'em for their Tobacco-Boxes. He Drew several of the Grand Signior's Heads for Sir Paul Rycant's History of the *Turks*, which were Engrav'd by Mr. Elder. In the latter part of his Life he apply'd himself to the Study and Practice of *Modelling* in Wax, in *Basso-Relievo*, in which manner he did abundance of things with good success. He often said, *he wish'd he had thought of it sooner, for that sort of Work suited better with his Genius than any.* Had he liv'd longer, he wou'd have arriv'd to a great Perfection in it. Being one time at a Tavern with Mr. Faithorn, Mr. Sturt the Graver, and others, he Sketch'd a Head with a Coal on a Trencher, and gave it to Mr. Faithorn, who touch'd upon it; in the mean time Mr. Le Piper drew another on another Trencher, and exchange'd it with Mr. Faithorn for that which he had touch'd. They did thus ten times, and between 'em wrought up the Heads to such a height of Force, that nothing cou'd be better done in the kind. These Trenchers are still extant, but we cou'd not hear in whose Hands they are at present.

present. Some time before his Death another Estate fell to him, by the Decease of his Mother, when giving himself a new Liberty, on the enlarging his Fortune, he fell into a Fever by his free way of Living, and making use of an Ignorant Surgeon to Let him Blood, the Fellow prick'd an Artery, which Accident prov'd mortal. He was very fat and corpulent, and that might contribute to the misfortune that happen'd to him in being let Blood: But however heavy his Body was, his Mind was always sprightly and gay. He was never out of Humour nor Dull, and had he borrow'd more time from his Mirth to give to his Studies, he had certainly been an Honour to his Country. He dy'd in *Alderman-Bury* about 8 Years ago, yet lives still in the Memory of his Acquaintance with the Character of an Accomplish'd Gentleman, and a great Master in his Art. His Pieces are scatter'd up and down, chiefly in this City, and the best, and most of them, are in the hands of Mr. *Le Piper*, his Brother, a Merchant of *London*. His Corps was carried from *Christ-Church Hospital*, to the Church of *St. Mary Magdalen Bermondsey* in *Southwark*, where 'twas Buried in a Vault belonging to his Family.

R.

REMIGIUS Van LEMPUT
alias *REME E.*

Was a famous Copyer in the Reign of King *Charles II.* of the neat Masters, as *Stone* was of the Great *Italians*. He was Native of *Antwerp*, and a great Copyer of *Van-Dyck*, by whom he
was

was much encourag'd. His Pieces sometimes, through the Advantage of Time upon them, pass for that great Masters, now Age has a little embrown'd the *Tint*, softned the Colouring, and perhaps conceal'd some part of the stiffness, whereof he stands accus'd by the Criticks. He had 150 *l.* for Copying *Henry VII.* and *Henry VIII.* in one Piece after *Holbein*, being the Famous Picture that was on the Wall at *Whitehall*, which was afterwards burnt. He was very famous for the best Collection of Drawings and Prints of any of his Time. It was he that bought the celebrated Piece of King *Charles I.* on Horseback by *Van-Dyck*, now at *Hampton-Court*, for a small matter in the Time of the Troubles, which carrying over to *Antwerp*, he was there bid 1000 Guinea's for it, and stood for 1500; but thinking that not enough, he brought it over to *England* again, where the Times being turn'd, and he still insisting on the same Sum, he had the Picture taken from him by due course of Law, after it had cost him a great deal of Money to defend. He died in *London* about 30 years ago.

JOHN RILEY Esq;

Was born in *London* in the year 1646: He was an excellent *English* Portrait-Painter, who arriv'd to his great Skill in that Province, thro' the Instruction of Mr *Zouft*, an extraordinary *Dutch* Master, of whose Manner he retain'd much, tho' perhaps with him he wanted the choicest Notions of Beauty; but for the Painting Part of a Face, few have exceeded him of any Nation whatsoever. Had not the Gout, an
Ene-

Enemy to the Sedentary and Studious, carry'd him off, we might have oppos'd a *Riley* to a *Venetian Bombelli*, or to all that the *French Academy* has produc'd, in that Manner of Painting, to this day. His Fame rose upon the Death of Sir *Peter Lely*, at which time he was recommended to the favour of King *Charles II.* by Mr *Chiffinch*, whose Picture he drew. He was afterwards employ'd in Drawing some of the King's Children, and at last his Majesty sat to him himself. He also drew King *James II.* and his Queen, and King *William* and Queen *Mary* upon the *Revolution*, when he was sworn their Majesties Painter. He was very diligent in the Imitation of Nature, and Studying the Life rather than any particular Manner, by which means he attain'd a pleasant and most agreeable *Style* of Painting. His Excellence was confin'd to a Head, a great number of which do him Justice, even in the best *Collections* of our Nation. He was Modest and Courteous in his Behaviour, and of an engaging Conversation. He died in the year 1691, at 45 years of Age, and lies buried in *Bishops-Gate Church*.

PETER ROESTRATEN,

Was born at *Haerlem*, and Disciple of *Frans Hals*, whose Manner he at first follow'd, but afterwards falling into *Still-Life*, and having perform'd an extraordinary Piece, that Sir *Peter Lely* shew'd to King *Charles*, and which his Majesty approv'd, he was encourag'd to pursue that way, which he continu'd to his dying Day. He was an excellent Master in that kind of Painting, *viz.* in Gold and Silver Plate, Gems, Shells, Musical Instruments, &c. to all which he gave an unusual

fual Lustre in his Colouring, and for which his Pictures bear a good price. 'Tis said, that one day promising to shew a Friend a *Whole-Length* of his Master *Frans Hals*, and thro' a little delay, his Friend growing impatient to see it, he suddenly call'd up his Wife (his Master's Daughter, whom he had marry'd) and told him she was a *Whole Length* of that Master. He died last Summer was three years in *James Street*, *Covent-Garden*, and lies bury'd in that Church.

Mrs. *SUSANNAH PENELOPE ROSE*,

Wife to Mr *Rose* the Jeweller, now living, and Daughter to Mr *Richard Gibson* the Dwarf, before-mention'd, by whom she was instructed in Water-Colours, and wherein she perform'd to Admiration. She not only Copy'd finely, but also drew exceedingly well, after the Life in *Little*. She died about 6 years ago, at 48 years of Age, and lies buried in *Covent-Garden Church*.

JAMES ROUSSEAU,

Was a *French* Landskip-Painter, born at *Paris*. He had great part of his Instruction from *Harman van Swanewelt*, who marry'd a Relation of his. He afterwards Travell'd to *Italy*, where he Study'd some years, and perfected himself in Architecture, Perspective and Landskip, by following the *Manner* of the most eminent Painters in that kind, and Studying the *Antiquities*. Returning to *Paris*, he was wholly employ'd, for some years, by the King at *Marly*, and elsewhere; but leaving that Service upon the *Persecution*, he

retir'd to *Swisserland*, from whence he was invited to return by Monsieur *Louvois*, chief Minister of State, upon all the Promises of Indemnity imaginable, to finish what he had begun; which, refusing to do, he notwithstanding made a Present to the King of his Drafts and Designs for that purpose, and inoreover nominated a Person to perform the Work. After a little stay in *Swisserland* he came for *Holland*, from whence he was invited over to *England* by the Duke of *Mountague*, who employ'd him at his stately House in *Bloomsbury*. Upon his coming over hither, he farther improv'd himself in the Study of *Landskip*, and added his Beautiful Groups of Trees to the many Drafts he made after Nature, in several parts of this Kingdom. His Views are commonly Sylvan and Solid, his Waters of all kinds, well understood and transparent, his *Fore-Grounds* great, and generally well broke; and in a Word, the whole very Agreeable and Harmonious. His skill in Architecture made him often introduce Buildings into his *Landskips*; as he did also small Figures after the Manner of *Poussin*. Many of his Pictures are to be seen at *Hampton-Court*, over the Doors; but far greater numbers are at his Grace the Duke of *Mountague's* in *Bloomsbury*, where in conjunction with *La Fosse* and *Baptist* the Flower-Painter, he did the Stair-Case, and many other parts of that magnificent Fabrick. He had all due Encouragement from that noble Peer, who allow'd him a Pension during Life, which, however lasted but few years after the finishing of his Grace's House. When we speak of Painters, we commonly mean what relates to the Performance of their Art, and that we have chiefly con-

confin'd ourselves to in this Account; but in treating of this Person, we might lay a better Scene before us of many Instances of Humanity, joyn'd with his Pious and Charitable Acts, especially that at his Death, in bequeathing almost all he had to his poor suffering Brethren of the *Protestant* Perswasion here in *England*. He dy'd in *London* about 12 years ago. He executed with his own Hand several Prints in *Aqua Fortis* after his own Landskips, from whence we may form a better *Idea* of this Master's Works. These Plates are now in the Possession of Mr Cooper, the Print-Seller.

S.

GASPAR SMITZ, better known
by the Name of *Magdalen Smith*,

Was a *Dutch* Painter, who came over to *England* about 25 years ago. He practis'd his Profession some time in *London*; but afterwards, upon the Encouragement of a Lady of Quality, whom he had instructed in his Art, and from whom he receiv'd a considerable Pension, he waited on her Ladyship over to *Ireland*, where he gain'd the greatest Esteem, and had very large Prizes for his Work. He painted Portraits in Oyl of a small size, but his Inclination led him most to Drawing of *Magdalens*, from whence he had his Name, and whereof he drew a great number by a certain *English* Gentlewoman, who past for his Wife. These *Magdalens* were very gracefully dispos'd, beautifully colour'd expressing the Character of Grief and Penitence,
and

and the *Whole-Together* handsomely order'd. Mr. *Smitz* had moreover a particular Talent for Painting Fruit and Flowers, insomuch that one Bunch of Grapes of his Performance was sold in *Ireland* for 40 *l. Sterling*. He seldom fail'd to introduce a Thistle into the *Fore-Ground* of his *Magdalens*, which he Painted after Nature with wonderful neatness. He instructed with Success several Scholars, who have since made good Proficiency in the Art ; but though he got a great deal of Money by these and other means, yet thro his irregular way of Living, he dy'd poor in *Dublin* about 17 years ago.

Mr. THOMAS STEVENSON,

Was bred up under *Aggas*, and became a good Painter, not only in *Landskip*, but also in *Figures* and *Architecture* in *Distemper*. He was especially eminent for *Scene-Painting*, tho' his Works are not so much in esteem at this day, as when he liv'd.

Mr. JOHN STONE,

Was an extraordinary Copier in the Reigns of King *Charles I.* and *II.* He was bred up under *Cross*, and having the Foundation of an exquisite Drafts-man perform'd several admirable Copies, after many good Pictures in *England*. He did a great number of them, and they are reckon'd among the finest of any *English* Copier. He did also some *Imitations* after such Masters as he more particularly fancy'd, which Performances of his are still had in great Repute, and receiv'd into the best *Collections* among us. He spent

Spent 37 years abroad in the Study of his Art, where he improv'd himself in several Languages, being besides a Man of some Learning. He died in *London* the 24th of *August*, 1653. and lies buried in *St. Martins*.

PETER STOOP,

Was a *Dutch* Battle-Painter, who came into *England*, from *Portugal*, with the late Queen-Dowager. His chief Study was Battles, Huntings and Havens, which he perform'd for some time with good Success; but after the arrival of *John Wyke* in *England*, who Painted in the same way, his Pictures were not so much valu'd by reason of the greater Excellency of that Master. This *Stoop* etch'd several Prints of Horses, as likewise Queen-Dowager's Publick Entry. He died here about 20 years ago.

Mr. ROBERT STREATER,

Was born in the Year 1624. and bred up to Painting and Designing under *Du Moulin*. Being a Person of great Industry, as well as Capacity, he arriv'd to a very eminent degree in divers Branches of his Art, especially in History, Architecture and Perspective, wherein he excel'd all of his Time in *England*, and shew'd himself a great Master by the Truth of his *Out-lines*, and the Learning of Fore-shortning his Figures, as may be seen by his Works. He was also excellent in *Landskip*, having a mighty Freedom of Pencilling with equal Invention; and was moreover remarkable for *Still-Life*, insomuch, that there are some Fruit of his Painting, yet to be seen,

seen, which are of the highest *Italian Gusto*, both for Pencilling, Judgement and Composition. To do him but common Justice, he was the greatest, and most Universal Painter that ever *England* bred, which we owe, in some measure, to his Reading, he being reputed a very good Historian, which no doubt contributed not a little to his Perfection in that way of Painting. He had also a very good Collection of *Italian Books*, Drawings and Prints after the best Masters, was always very vigilant in Drawing in the Academy, and this even in his latter days for the Encouragement of Youth; and, in a Word, he may well be esteem'd the compleatest Drafts-man of his Time. Upon the Happy Restoration of King *Charles II.* he was made his Majesty's *Serjeant-Painter*, his Merit having recommended him to that Prince, who was a Judge of Painting, and consequently knew well how to reward it. At length by continual Study and Assiduity, he became so afflicted with the *Stone*, that it made the latter part of his Life anxious to him, insomuch that to get rid of his Pains, which were most intollerable, he resolv'd to be Cut, which King *Charles* hearing of, and having a great kindness for him, he sent on purpose to *France* for a Surgeon, who coming over, and performing his Office, tho' he did not die under the Operation, he did not long survive it, for it was, in great measure, the cause of his Death, in the Year 1680; at 56 Years of Age, after he had liv'd in great Esteem and Reputation all his Days. His principal Works were at the Theatre at *Oxford*, some Cielings at *White-hall*, which are now burnt; The Battel of the Giants with the Gods at Sir *Robert Clayton's*; the Pictures of *Moses* and *Aaron*

at *St. Michael's Church* in *Cornhil*; all the ancient and fine Scenes in the *Old Play-House*, and many more of equal Value and Consideration, which I have not room to insert.

JOHN STBRECHT,

Was a Landskip-Painter, born at *Antwerp* in *Brabant*, and brought up in that City under his Father. He was a close Imitator of Nature in all his Landskips, and in his younger days went upon the *Rhine*, and other adjacent Places, where he Drew several pleasant Views in Water-Colours, so that he spent more of his Life that way than he did in Painting, for which reason his *Drawings* were more Valu'd than his Pictures. The occasion of his coming over hither was this. The Duke of *Buckingham*, in his way home from his Embassy in *France*, passing thro' the *Netherlands* staid some time at *Antwerp*, where meeting with several of this Master's Works in Landskip, he was so well pleas'd with them, that he invited him over to *England*, and promis'd to make him his Painter in that way, which, upon his coming over, he perform'd, and he did a great Number of those Pictures for him at *Cliveden-House*: However, after three or four Years stay with him, he left him, and perform'd several Pieces for the Nobility and Gentry of *England*, among whom he was, for some time, in vogue. He also drew several sorts of Cattle with good success, which he commonly plac'd in his Landskips. He died about three Years ago in *London*, and lies Bury'd in *St. James's Church*, being 73 Years old.

T.

Mr. *HENRT TILSON*,

Was an *English* Face-Painter of good Note, born in *London*. After he had been Instructed, for some time, by Sir *Peter Lely*, in the nature of Face-Painting, he travell'd for *Italy*, where he staid six or seven Years, and during that time Copy'd with wonderful Care and Exactness, a great number of Pictures of the best Masters, by which means at his return to *England*, he became not a little famous in the Portrait way, and was much more acceptable to the Curious in his Art, than he was to a Mistress, whom he had courted for a long time, till at length, thro a Melancholy Habit of Body contracted by her Unkindness, and a sedentary Life he shot himself with a Pistol. He had a particular Genius for *Crayons*, in which he perform'd admirably well, after the Pictures of *Correggio*, *Titian*, and the *Carracci*, while he was at *Rome*. He died at 36 Years of Age, and lies buried at *St. Clements*.

V.

HENRT VANDER-BORCHT,

Was born at *Frankendale* in the *Palatinate*, and studied under his Father of the same Name. By reason of the Wars breaking out, he was remov'd to *Frankfort* in the Year 1636, when the Earl of *Arundel* passing by that way in his Em-

bassly to the Emperor, he took him along with him to *Vienna*, from whence he sent him to *Italy* to collect what Rarities he could procure there for him. At his return he brought him over to *England*, and he continu'd with him to the Earl's, Death upon whose Decease he was prefer'd to the Service of the Prince of *Wales*, afterwards King *Charles II.* when after having liv'd a considerable time at *London* in great Esteem, he return'd to *Antwerp* where he died. His Father was likewise very much valu'd by the Earl of *Arundel*, for his fine Collection of Rarities, and *Antique* Curiosities.

JOHN VANDER-HETDON,

Was a good Face-Painter, and a Native of *Brussels*. Coming over to *England*, he work'd for Sir *Peter Lely* in his Draperys and Copying, several Years, till afterwards marrying, he went into *Northampton-shire*, where he was employ'd by most of the Nobility and Gentry of that Country. There are several of his Pictures to be seen in those Parts, especially at the Earl of *Gainsborough's*, my Lord *Sherrard's*, and at *Belvoir-Castle*. He died about nine Years ago at my Lord *Sherrard's*, and lies buried at *Staplefort* in *Leicester-shire*.

ADRIAN VAN-DIEST,

Was a fam'd Landskip Painter born at the *Hague*, but whom we may very well term an *English* Painter, having been brought up here from his Youth. He was chiefly instructed by his Father, who commonly drew Sea-Pieces, but that

that which contributed most to make the Son a Master, as he often own'd, was drawing after those noble Views of *England* in the *Western* Parts, and along our Coasts. He also drew many of the ruin'd Castles in *Devonshire* and *Cornwall*, being encourag'd by that noble Peer the Earl of *Bath*, at his Seat in those Parts. This Painter's *Distances* have a peculiar Tendernefs, and his Clouds a Freedom, that few have arriv'd at. Had he liv'd in *Italy*, or been more encourag'd here in the study of his best *Manner*, he might have equal'd the greatest Landskip-Painters either of our own, or other Nations; but the loss of his Legs early by the *Gout*, and the low Prizes for which he painted afterwards check'd his Fancy, and made him less careful in his Designs, which on some Occasions would be good Imitations of *Salvator Rosa* and *Bartholomeo*. He began a Set of Prints after some very good Drafts done by him after Landskip-Views, but before he could finish them, he ended an afflicted Life in the Year 1704, and the 49th of his Age, lying buried in *St. Martin's Church*.

Sir ANTHONY VAN-DYCK,

Had his first Instructions from *Henry Van-Balen* of *Antwerp*, but having seen the more admirable Works of *Rubens*, he left *Van-Balen* to follow that great Master, whom he judg'd more worthy his Imitation. *Rubens* charm'd with his wit, conceal'd nothing from him that was necessary to polish, and make him a skilful Artist, being far from envying or seeking to nip his Glory in the Bud, as most others would have done.

Whilst he liv'd with this Master there happen'd a Passage, which not a little contributed to his Reputation. *Rubens* having left a Picture unfinish'd one Night, and going out contrary to Custom, his Disciples made use of that opportunity to sport and play about the Room, when one more unfortunate than the rest, striking at his Companion with a *Maul-stick*, chanc'd to throw down the Picture, which receiving some Damage, as not being dry, the young Men were not a little allarm'd at it, well knowing how very angry their Master would be when he came to find his Work spoil'd. This made them use their best Endeavours to set Things right again, but finding all ineffectual, they had recourse, as their last remedy to *Van-Dyck*, who was then working in the next Room, entreating him by all means that he would touch up the Picture anew. He complying with their request, did as they would have him, and so left the Piece upon the *Easel*. *Rubens*, coming next Morning to his Work again, first went at a distance to view his Picture, as is usual with Painters, and having contemplated it a little, suddenly cry'd out, he lik'd his Piece far better than the Night before, the occasion of which being afterwards talk'd of, it not a little redounded to the honour of *Van-Dyck*, and increas'd his Esteem with his Master. Whilst he liv'd with *Rubens*, he painted a great number of Faces, and among the rest that of his Master's Wife, which is esteem'd one of the best Pictures in the *Low-Countries*. He made two more admirable Pieces for his Master, one representing the seizing of our Saviour in the Garden, and the other the crowning him with *Thorns*. After having finish'd these two fine Pictures

Pictures, he travell'd to *Italy* to see *Titian's Works*, and at his return made that incomparable Piece for the Monastery of the *Augustins* at *Antwerp*, consisting of *St. Austin* looking up stedfastly to Heaven, which appears all open and shining with Light. The Prince of *Orange* hearing of his Fame, sent for him to draw his Princess and Children's Pictures, which he perform'd to Admiration. No sooner had these rare Pieces appear'd in Publick, but the most considerable Persons in *Holland* were ambitious to be drawn by the same Hand. The Nobility of *England* and *France* sent likewise on purpose for this curious Artist, that they might partake of the same Happiness, but so numerous were they, that *Van-Dyck* not being able, with his utmost Industry, to content them all, drew only those he had the most Respect for, who gratify'd him accordingly. Being arriv'd in *England*, he was presented to King *Charles I.* by Sir *Xenelm Digby*, when the King not only Knighted him as a peculiar Mark of his Esteem, but also made him a Present of a Massy Gold-Chain with his Picture set round with Diamonds; and besides settled a considerable Pension upon him. He was a Person of low Stature, but well proportion'd; very Handsom, Modest, and extreemly Obliging, and moreover a great Encourager of all those of his Country, who excell'd in any Art, most of whose Pictures he drew with his own Hand, and which were Engraven after him by the best Gravers of that time (as *Bolswaert*, *Vorsterman*, *Pontius*, &c.) and some were etch'd by himself. He marry'd one of the Fairest and Noblest Ladies of the *English* Court, Daughter of the Lord *Rutben*, Earl of *Gowry*, whose Father being accus'd of a Con-

spiracy against King *James I.* his Estate was confiscated, so that he had no great Portion with his Wife, except her Beauty and Quality. He always went magnificently Drest, had a numerous and gallant Equipage, and kept so noble a Table in his Apartment, that few Princes were more visited, or better serv'd. Towards the latter end of his Life growing weary of Face-Painting, and being desirous to immortalize his Name by some more glorious Undertaking, he went for *Paris* in hopes to be employ'd in the great Gallery of the *Leuvre*, but not succeeding there he return'd hither, and by his Friend Sir *Kenelm Digby*, propos'd to the King to make *Cartoons* for the *Banqueting-House* at *Whitehall*, the Subject of which was to have been the Institution of the *Order of the Garter*, the *Procession* of the *Knights*, in their *Habits*, and the Ceremony of their *Instalment*; with *St. George's* Feast, but his Demand of 80000 Pounds being judg'd unreasonable, whilst the King was treating with him for a less Sum, the *Gout*, and other Distempers put an end to his Life. He was buried in *St. Paul's Church*, and whatever Monument was set up for him, it was destroy'd afterwards by the Fire.

WILLIAM VANDER-VELDE,
commonly call'd the *Old*,

Was an extraordinary Ship-Painter of *Amsterdam*. Coming over into *England* he was much employ'd by King *Charles II.* for whom he painted several of the Sea-Fights between the *Dutch* and *English*. He also understood Navigation admirably well, and is said to have Conducted the *English* Fleet to the burning of *Schelling*. He was the Father of a living Master, whom no
Age

Age has equal'd in Ship-painting, and this we owe to the Father's Instructions, who was an admirable Draftsman of all Maritime Objects. He liv'd at *Greenwich*, to be the more conversant in these things which were his continual Study, and in which King *Charles II.* and King *James II.* gave him all possible Encouragement, making him their Painter, with a considerable Salary; which was afterwards continu'd to his Son, now living. The Father, in his latter days, commonly drew in black and white, on a Ground prepar'd on Canvas, but which appear'd like Paper. He gave an easy freedom to his Sails and Tackle, as also to every part of a Ship due Proportion with infinite neatness. For his better information in this way of Painting, he had a Model of the Masts and Tackle of a Ship always before him, to that nicety and exactness, that nothing was wanting in it, nor nothing unproportionable. This Model is still in the hands of his Son. *Old Vanderwelde* died in *London* about 14 Years ago.

FRANCIS VAN-ZOON,

Was an eminent *Dutch* Painter of Fruit, Flowers and Plants. He was bred up at *Antwerp* under his Father *Old VanZoon*, a Painter in the same way. Having Married a Niece of *Serjeant Streater's*, she brought him into the Business of several Persons of Quality, which first occasion'd his being known. He painted loose and free, yet kept close to Nature, and all his Pictures seem drawn by the Life. He began some large Pieces, wherein he propos'd to draw all the Physical Plants in the *Apothecaries* Garden at *Chelfea*, but which Work proving tedious, he desisted from

from it, having greater Encouragement other ways. He died here in *London* about four years ago, and lies buried at *St. James's*.

HARMAN VARELST,

Was Elder Brother of the famous *Simon Varelst*, now living. He painted History, Fruit and Flowers after a Manner very pleasant and well colour'd. He Educated several Sons, and one Daughter, in the same way of Drawing, most of whom are still living. He studied some time at *Rome*, and resided a while in the Emperor's Court at *Vienna*, which City he left upon the *Turks* coming before it in 1683. He died at *London* about seven Years ago, and lies bury'd in *St. Andrews-Holborn*.

HENRY VERGAZON,

Was a *Dutch* Painter of Landskip and Ruins, but chiefly the latter, which he perform'd exceeding neatly. His Colouring was very natural, but his Landskip-part commonly too dark and gloomy, appearing as if it was drawn for a Night-Piece. He painted sometimes small Portraits, which were very curious. He left *England* some time ago, and died lately in *France*.

F. de VORSTERMAN,

Was Disciple of *Harman Sachtleven*, and an Extraordinary curious and neat Landskip-Painter in *Little*, in which he may very reasonably be said to have exceeded all the Painters of his time. He perform'd his Landskips with wonderful Care and Neatness after the *Dutch* Gout. He spar'd

spar'd no Pains in his Views, which commonly represent Places on the *Rhine*, where he had studied and accusom'd himself to take in a large Extent of Hills and Distance. The extravagant Prizes he demanded for his Pictures, hindred him from being often employ'd by King *Charles II.* who was pleas'd with his Manner of Painting, especially that Piece he made of *Windsor Castle*, now extant in the *Royal-Collection*. He accompany'd Sir *William Soams* sent by King *James II.* on an Embassy to *Constantinople*, but upon that Minister's Death he return'd to *France*, and died there. His Design in going for *Turky* was to draw all the remarkable Views in that Empire, but he was disappointed by his Patrons Death, without whose Protection he durst not attempt it, to the great Regret of all Lovers of Art.

W.

Mr. ROBERT WALKER,

Was an *English* Face-Painter, Contemporary with *Van-Dyck*, and whose Works, by the Life, best speak their own Praises. He liv'd in *Oliver Cromwell's* Days, and drew the Portraits of that Usurper, and all his Officers, both by Sea and Land. The Great Duke of *Tuscany* bought an Original of *Oliver* by this Master; the manner this. Having sent over to some Agent here to purchase such a Picture for him, the Person could light on none to his mind for a long while, till at length hearing of a Woman, a Relation of the Usurper's that had one, he went to see it, and found it, in all Respects, so well perform'd, that he bid her a good Price for it. She not wanting Money, told him, since she had
the

the Honour to be related to the Protector, she would, by no Means, part with his Picture; but the Gentleman still insisting upon having it, and desiring her to set what Price she pleas'd upon it, she thinking to get rid of his Importunity by her exorbitant Demand, ask'd him 500 *l.* for it, when, contrary to her Expectation, he had no sooner heard the Sum nam'd, but he told her she should have it, and accordingly paid down the Money immediately, which she being bound by her Word to take, parted with her Picture even with regret, tho' at so great a Rate. This is to be understood to have happen'd in the Protector's Life-time. Mr. *Walker* painted also *Oliver Cromwel*, and Major General *Lambert*, both in one Piece, which Picture is now in the possession of the Earl of *Bradford*. His own Picture drawn by himself now hangs in the Founder's Gallery near the publick Library in *Oxford*. He died a little before the *Restoration*.

Mr. *PARRY WALTON*,

Was an *English* Painter, and Disciple of *Walker*. He Painted *Still-Life* very well, but his particular Excellence lay in knowing and discovering Hands. He was well vers'd in *Italian* Pictures, and had the care of the *Royal Collection*. He was also remarkable for mending the Works of many of the great Masters, that had suffer'd either by Age or ill Usage, and this he did by several of the best Pictures at *Whitehal*. He died in *London* about 7 years ago.

Mr. *WILLIAM WISSING*,

Was a Face Painter, bred up under *Dodaens*, a History-Painter at the *Hague*. Upon his coming

ming over to *England*, he work'd some time for Sir *Peter Lely*, whose *Manner* he successfully imitated, and after whose Death he became famous. He Painted King *Charles II.* and his Queen, King *James II.* and his Queen, the Prince and Princess of *Denmark*, and was sent over to *Holland*, by the late King *James*, to draw the Prince and Princess of *Orange*, all which he perform'd with Applause. What recommended him to the Esteem of King *Charles*, was his Picture of the Duke of *Monmouth*, whom he drew several times, and in several Postures. He drew most of the then Court, and was Comperitor with Sir *Godfrey Kneller*, who was at that time upon his Rise. Mr. *Wissing* was a Person whose good Manners and Complaisance, recommended him to most People's Esteem. In Drawing his Portraits, especially those of the Fair Sex, he always took the Beautiful Likeness, and when any Lady came to sit to him, whose Complexion was any ways Pale, he would commonly take her by the Hand, and Dance her about the Room, till she became warmer, by which means he heightened her natural Beauty, and made her sit to be represented by his Hand. He died much lamented, at the Age of 31, at the late Earl of *Exeter's* (*Burleigh House* in *Northampton-shire*) and lies buried in *Stamford Church*, where that Noble Peer erected a Monument for him, with the following Inscription,

*Quem Batava Tellus educavit,
Gallia aliquando fovit,
Anglia cumulationibus Beneficij proscuta est,
Artium, quas varias callebat, justior Aestimatrix.
Vir facillimis & suavissimis Moribus,
Inter Florem & Robur Juvenia,
Vix Trigesimum Secundum Vitæ Annum ingressus,
Willielmus Wissingus Hagensis, Pictor*

H. S. E.

*Pictor Antiquis Par, Hodiernis Major ;
 Lelij celeberrimi non degener Discipulus.
 Heu Fatum præcocus Ingenij !
 Quam subito decerpitur Botrus,
 Quia Cæteris festinantius maturescit :
 Cujus ad conservandam Memoriam,
 Munificentissimus Joannes Comes Excestrensis,
 Patronorum Optimus,*

P. M. P. C.

Obijt 10. Die Sept. An. 1687.

There is a *Mezzo-Tinto* Print of him, under which are these Words,

*Gulielmus Wissingus, inter Pictores, sui Seculi Celeberrimos, nulli secundus ; Artis suæ non exiguum Decus & Ornamentum.
 Immodicis brevis est Ætas——*

FRANCIS WOUTERS,

Was born at *Lyere*, in the year 1614, and bred up in the School of *Rubens*. He was a good Painter of Figures in *Small*, chiefly *Nakeds* ; as also of *Landskips*. His Merits promoted him to be principal Painter to the Emperor *Ferdinand II.* and afterwards coming into *England* with that Emperor's Ambassador, he was upon the Death of that Prince, made Gentleman of the Bed-Chamber, and Chief Painter to King *Charles II.* then Prince of *Wales*. He liv'd a considerable time at *London* in great Esteem, and at length retiring to *Antwerp*, died there.

Mr.

Mr. MICHAEL WRIGHT,

Was an *English* Portrait-Painter, born of *Scotch* Parents. He Painted the Judges in *Guild-Hall*, which Pieces of his are deservedly in good Esteem. He also drew a *High-Land Laird* in his proper Habit, and an *Irish Tory* in his Country Dress, both which *Whole-Lengths* were in so great Repute, at the time when they were done, that many Copies were made after them. Mr. *Wright's* Manner of Painting was peculiar to himself. He was well vers'd in Paintings and Drawings of almost all Masters. He was likewise well skill'd in Statuary, and had a considerable Collection of *Antique* Medals, of which he was an excellent Judge. In his latter days he waited on my Lord *Castlemain* in his Embassy to *Rome*, and was his Lordship's *Major-Domo*. Returning to *England*, he died in *London* about 6 or 7 years ago.

THOMAS Van WYKE, commonly call'd the Old,

Was Father of *John van Wyke*, and a famous Painter born at *Haerlem*. He Painted Landskip, especially Havens and Sea-Forts, Shipping and small Figures ; but his particular Excellency lay in representing Chymists in their *Laboratories*, and Things of like Nature. He follow'd the Manner of *Peter de Laer*, alias *Bamboccio*. He left *England* after he had liv'd abroad a considerable Time, and died here about 20 years ago.

JOHN Van WYKE,

Son of the before-mention'd, was a *Dutch* Battle-Painter of great Note. He has both in his
Horses

Horses and Landships, a great Freedom of Pencilling and good Colour; as also a great deal of Fire in most of his Designs, some of which are very large, especially those of Sieges and pitch'd Battels, as at *Namur*, the *Boyn*, &c. His Hunting-Pieces are also in great Esteem among our Country-Gentry, for whom he often drew Horses and Dogs by the Life, in which he imitated the Manner of *Woverman*. He died at *Mortlack*, where he had liv'd for some time, about the year 1702.

Z.

Mr. ZOUST or SOEST.

Was an eminent *Dutch* Face-Painter, who came into *England* about 50 years ago, and found here Encouragement suitable to his Merit. The Portraits he drew after Men are admirable, having in them a just bold Draft, and good Colouring; but he did not always execute with a due regard to Grace, especially in Women's Faces, which is an Habit can only be acquir'd by Drawing after the most perfect Beauties, of which 'tis sufficiently known, our Nation is better stor'd than his Country. What we owe more especially to him, is for his educating Mr. *Riley*, of whom I have spoken elsewhere, at large; and therefore, shall not need to repeat any thing here. Mr. *Zoust* painted several Persons of very great Quality. His Colouring was very warm, and he was a great Imitator of Nature, but for the most part he was unfortunate in his Choice. He died in *London* about 30 years ago.

F I N I S.

T H E CONTENTS.

B OOK I. Rules for forming a Right Judgment on the Works of the Painters.	1
Remarks and Instructions on the preceding Idea.	9
Chap. I. Of Genius.	
Chap. II. That a Man may, without any scruple, make use of another Man's Studies.	10
Chap. III. Of Nature; Of the Actions of Nature; Of the Actions of Habit, and of Education.	14
Chap. IV. In what Sence one may say Art is above Nature.	15
Chap. V. Of the <i>Antique</i> .	16
Chap. VI. Of the <i>Grand Gusto</i> .	19
Chap. VII. Of the Essence of Painting.	<i>Ibid.</i>
Chap. VIII. Whether Truth of History be Essential in Painting.	29
Chap. IX. Of the Imperfect Idea's of Painting.	23
Chap. X. How the Remains of the imperfect Idea of Painting have been preserv'd in the Minds of Many ever since its Re-establishment.	25
Chap. XI. Of <i>Composition</i> the first part of Painting	29
Chap. XII. Of <i>Design</i> , the second part of Painting.	30
Chap. XIII. Of the <i>Attitudes</i> .	31
Chap. XIV. Of the <i>Expressions</i> .	<i>Ibid.</i>

The CONTENTS.

Chap. XV. Of the <i>Extremities</i> .	32
Chap. XVI. Of the <i>Draperies</i> .	<i>Ibid.</i>
Chap. XVII. Of <i>Landskips</i> .	35
Chap. XVIII. Of <i>Perspective</i> .	36
Chap. XIX. Of <i>Colouring</i> , the Third part of Painting.	37
Chap. XX. Of the Harmony of Colours	<i>Ibid.</i>
Chap. XXI. Of the <i>Pencil</i> .	39
Chap. XXII. Of the <i>Licences</i>	<i>Ibid.</i>
Chap. XXIII. By what Authority the Painters have represented, under Human Figures, Things Divine, Spiritual and Inanimate.	40
Chap. XXIV. Of Naked Figures, and how they may be made use of	45
Chap. XXV. Of <i>Grace</i> .	47
Chap. XXVI. Of <i>Designs</i> .	48
Chap. XXVII. Of the Usefulness and Use of <i>Prints</i> .	54
Chap. XXVIII. Of the Knowledge of Pictures	66
I. To know what is Good, and what Bad, in a Picture.	67
II. To know who is the Author of a Picture.	68
III. To know if a Picture be an Original or a Copy.	71
BOOK II. An Abridgment of the Lives of the Painters, and of the Origin of Painting.	76
An Abridgment of the Lives of the Six principal Painters of <i>Greece</i> .	79
BOOK III. An Abridgment of the Lives of the <i>Roman</i> and <i>Florentine</i> Painters	95
BOOK IV. An Abridgment of the Lives of the <i>Venetian</i> Painters.	179
BOOK V. An Abridgment of the Lives of the <i>Lombard</i> Painters.	214
BOOK VI. An Abridgment of the Lives of the <i>German</i> and <i>Flemish</i> Painters.	248
BOOK VII. An Abridgment of the Lives of the <i>French</i> Painters.	334
Of the Taste of several Nations	391
BOOK VIII. An Essay towards an <i>English</i> School of Painters.	398

The CONTENTS.

*An Alphabetical INDEX of the Painter's
Names in De Piles.*

A.		Page	C.		Page
Albani, Francesco.	239		Cagliari, Paolo.	199	
Alberti, Leone Battista.	103		Cagliari, Benedetto.	209	
Albert Durer.	250		Cagliari, Carolo.	ibid.	
Aldegræf, Albert.	261		Cagliari, Gabriele.	ibid.	
Andrea del Sarto.	135		Calcar, John of	260	
Angelico, Giovanni	204		Candito, Pietro.	255	
Antonio da Messina.	107		The Caracci.	217	
Apelles.	85		Castagno, Andrea del.		
B.			Cavallino, Pietro.	100	
Baccio Bandinelli.	138		Champagne, Philip de	372	
Balthazar Peruzzi.	155		Châmpagne, Jean Baptiste de		
Bamboccio.	312		De Charmois, Martin.	356	
Barent, Ditteric.	273		Cimabue.	95	
Barocci, Frederico.	174		Correggio, Antonio da.	214	
Bassan, and his Sons.	208 to		Cornelius Cornelius.	282	
212.			Cornelius, Peter.	285	
Bastiano del Piombo.	162		Cosimo, Pietro.	115	
Baur, William.	309		Cosimo, Andrea.	143	
Beccafiumi, Domenico.	154		Couffin, Jean.	335	
Bellino, Giacomo.	179		Coxis, Michael.	250	
Bellino, Gentile.	180		D.		
Bellino, Giovanni.	181		Daniele da Volterra.	164	
Blanchard, Jacques.	348		Deryck, Peter Cornelius.		
Blomaert, Abraham.	299			285	
Bol, John.	274		Dipembeck, Abraham.	316	
Both, John and Henry.	313		Domenico di Venetia.		
Berettini, Pietro.	177		Domenichino.	233	
Bourdon, Sebastian.	368		Dorigni, Michael.	360	
Brawer, Adrian.	306		The Doffo's.	183	
Brendel, Frederic.	309		Duccio.		
Du Breuil.	336		E.		
Bril, Matthew.	282		Engelbert, Cornelius.	258	
Bril, Paul.	ibid.		Elzheimer, Adam.	290	
Brugle, Peter.	270		F.		
Le Brun, Charles.	378		Ferdinando Elle.	338	
Bufalmaco, Bonamico.	99		Fouquier, Jacques.	311	

The CONTENTS.

Frans Floris.	271	L.	
Francesca, Pietro della.	103	Lambert Lombard.	265
Francia, Francesco.	113	Lanfranco, Giovanni.	256 3
Francis, Simon.	370	Laurati, Pietro.	100
Friminet, Martin.	337	Leonardo da Vinci.	116
De Fresnoy, Charles Alp-		Lippo.	102
honse.	360	Lippi, Filippo.	105
G.		Lippi, Filippo, <i>the Son</i> .	110
Gaddo Gaddi.	97	Loir, Nicholas.	378
Gaddo Gaddi, Taddeo di.	101	Lorenzetti, Ambrogio.	100
Gassel, Lucas.		Lucas of Leyden.	257
Gaud, Henry <i>Count Palatine</i>		M.	
	310	Mabuse, John of	262
Geldorp,	314	Manfredi, Bartolomeo.	247
Gele, Claude.	387	Mantegna, Andrea.	112
Genga, Girolamo.	130	Margaritone.	97
Gentile da Fabriano.		Martin de Vos.	276
George Pens.	250	Memmi, Simone.	101
Gerbier, Sir Balthazar.	314	Michael Angelo Buonaroti	
Ghirlandaio, Domenico.	109		156
Giorgione,	184	Michael Angelo, da Carava-	
Giottino, Thomaso.	102	gio.	244
Giotto,	98	Mignard, Nicholas.	366
Girard Dau.	321	Mirevelt, Michael.	301
Giulio Romano.	130	Mieris, Francis.	322
Giovanni d'Udine.	152	More Anthony.	270
Gioseppino.	175	Mortuo da Feltro.	143
Goltius, Henry.	279	Mutiano, Girolamo.	206
Goltius, Hubert.	273	Murillo, Bartholomeo.	389
Guercino da Cento.	241	Mudo Hernandez el.	390
Guido Reni.	228	N.	
H.		Neischer, Gaspar.	330
Hains or Haints, Joseph.	218	O.	
Hanneman.	323	Oliver,	315
Hemskirk, Martin.	274	Olgagna, Andrea.	102
Hire, Laurens de la	359	Otho Venius.	213
Holbein, Hans.	266	P.	
Hontorst, Gerrard.	302	Palma vecchio.	207
I.		Palma.	
Johnson, Abraham.	300	Pamphilus.	83
John of Bruges.		Parmeggiano.	145
Jodaneus, James.	323	Parrhalus.	82
Julio Romano.	130	Pasqualino della Marca.	153
K.		Paolo Veronese.	199
Kay, William.	272	Pellegrino di Bologna.	166
Kouc, Peter.	260	Pellegrino da Modena.	153
		Penni,	

The CONTENTS.

Penni, Francesco.	134	Sprangher, Bartholomew.	277
Penni, Luca.	135	Stephano of Florence.	110
Perrier, Francis.	352	Stella, James.	354
Pierino <i>del Vaga</i> .	148	Stenvick, Henry.	299
Petel, George.		Stimmer, Tobias.	268
Pietro <i>dà Cortona</i> .		Strada, John.	277
Pietro Perugino.	121	Swanevelt, Harman.	314
Poelembourg, Cornelius.	307	<i>Le Sueur, Eustache.</i>	358
		T.	
Pinturricchio, Bernardino.	111	Taffi, Andrea.	96
Polidoro <i>dà Caravaggio</i> .	138	Teniers, David, <i>the Elder</i> .	310
Pontormo, Giacomo da.	137	Teniers, David, <i>the Younger</i> .	316
Pordenone, <i>il Vecchio</i> .	205	Testa, Pietro.	176
Pordenone, Giulio Licinio.	212	Timanthes.	84
		Tintoretto, Giacomo	Ro-
Porbus, Peter <i>and</i> Francis.	273	busli.	195
Pouffin, Nicholas.	343	Tintoretta, Maria.	198
Primaticcio, Francesco.	165	Titiano Vecelli.	187
Protogenes.	90	Torrentius, John.	308
		U.	
Q.		Van-Ach, John.	280
Quillinus, Erasmus.	324	Le Valentin.	
Quintin Matsis.	258	Van-Dyck, Sir Anthony.	305
R.		Van-Heem, Cornelius.	319
Raphael Sanzio.	123	Van-Eyk, John <i>and</i> Hubert.	
Raphael <i>dà Rheggio</i>	173	Van-Houk, John.	311
Rembrant,	316	Van-Orlay, Bernard.	256
Ribera, Gioseppe,	247	Van-Ort, Adam.	282
Richard.	173	Vanni, Francesco.	174
Rosso.	143	Varin.	338
Rotenhamer, John	284	Vasari, Giorgio.	169
Rubens, Sr. Peter Paul.	285	Vecelli, Francesco.	194
S.		Vecelli, Oratio.	195
Salviati, Francesco.	160	Ver-Mandre, Charles.	275
Sandrart, Joachim.	325	Ver-Meyen, John Cornelius.	269
Sandro Botticelli.	112	Verrochio, Andrea.	109
Savery, Rowland.	308	Verschure, Henry.	328
Schouarts, Christopher.	272	Vignon, Claude.	367
Schut, Corne'ius.	302	Vouet, Simon.	340
Scorel, John.	263	Z.	
Segres, Gerrard.	301	Zeuxis.	79
Segre, Daniel.	313	Zuccherro, Taddeo.	169
Signorelli, Luca.	114	Zuccherro, Frederico.	171

The CONTENTS.

An INDEX of the Painter's Names in the Essay towards an English School.

A.		G.	
Aggas, Mr. Robert	393	Garrard, Mark	421
Anderton, Mr. Henry	396	Gascar, Henry	<i>Ibid.</i>
Asbfield, Mr. Edmund	<i>Ibid.</i>	Gentileschi, Horatio	422
B.		Gentileschi, Artemisia	423
Baptist Gaspar	400	Gibson, Mr. Richard	423
Baptist Monnoyer	401	Gibson, Mr. William	424
Bailow, Mr. Francis	402	Gibson Mr. Edward	<i>Ibid.</i>
Beal, Mrs. Mary	403	Greenhill, Mr. John	425
Du Bois, Edward.	<i>Ibid.</i>	H.	
Boon, Daniel	404	Hanneman, Adrian	428
Buckshorn, Joseph	<i>Ibid.</i>	Hayles, Mr. John	429
Bustler,	405	Hemskirk, Egbert.	<i>Ibid.</i>
Byer, Nicholas	<i>Ibid.</i>	Hilliard, Mr. Nicholas	430
C.		Hollar, Wenceslaus	431
Carings, Mr. John	408	Holbein, Hans	432
Carlisle, Mrs. Anne	406	Hondius, Abraham	536
Caufabon, Frederic	<i>Ibid.</i>	Hoskins, Mr. John	437
De Cleyn, Francis	407	Houfeman, James	<i>Ibid.</i>
Coloni, Adam	<i>Ibid.</i>	I.	
Coloni, Henry	408	Johnson, Cornelius	438
Cook, Mr. Henry	<i>Ibid.</i>	Johnson, Martin	439
Cooper, Mr. Alexander	409	K.	
Cooper, Samuel Esq;	<i>Ibid.</i>	De Keifar, Henry	<i>Ibid.</i>
Mr. Cross the Copier	412	Killigrew, Mrs. Anne	440
D.		Kneller, Mr. John Zachary	<i>Ibid.</i>
Dankers, John and Henry	413	L.	
Deryke, William	<i>Ibid.</i>	Lambert, Major-General.	<i>Ibid.</i>
Digby, Lord Bishop	414	Lanier, Mr.	444
Dobson, Mr. William	<i>Ibid.</i>	Lanckrinck, Prosper Henricus	441
E.		Lauron, or Laroön, Marce- lius	444
Edema, Gerard	416	Lely, Sir Peter	<i>Ibid.</i>
F.		Lemens, Balthazar van	448
Faithorn, Mr. William	417	Lightfoot, Mr. William	<i>Ibid.</i>
Le Fevre de Venise	419	Loten, John	<i>Ibid.</i>
Fiatman, Mr. Thomas	418	M.	
Freeman, Mr. John	419		
Fuller, Mr. Isaac	420		

The CONTENTS.

M.			
Manby, Mr. Thomas	449	Sybrecht, John	466
Mytens, Daniel	449	T.	
O.		Tilson, Mr. Henry	467
Oliver, Mr. Isaac	450	V.	
Oliver, Mr. Peter	451	Vanderborcht, Henry	<i>Ibid.</i>
P.		Van-Diest, Adrian	468
Paert, Mr. Henry	451	Van-Dyck, Sir Anthony	469
Pembroke, Mr. Thomas	452	Vander-Heydon, John	468
Pen, Jacob	<i>Ibid.</i>	Vandervelde, William	474
Pierce, Mr. Edward	<i>Ibid.</i>	Van-Zoon, Francis	475
Le Piper, Mr. Francis	453	Vatelft, Harman	<i>Ibid.</i>
R.		Vergazoon, Henry	476
Remee	457	Vorsterman, F. de	<i>Ibid.</i>
Riley, John Esq;	458	W.	
Roeistraten, Peter	459	Walker, Mr. Robert	477
Rose, Mrs. Susan	460	Walton, Mr. Parrey	478
Rousseau, James	<i>Ibid.</i>	Wiffing, Mr. William	<i>Ibid.</i>
S.		Wouters, Francis	489
Smitz, Gaspar	462	Wright, Mr. Michael	<i>Ibid.</i>
Stephenson, Mr. Thomas	463	Wyke, Thomas van	481
Stone, Mr. Henry	<i>Ibid.</i>	Wyke, John van	482
Stoop, Peter	494	Z.	
Streater, Mr. Robert	<i>Ibid.</i>	Zouft or Soeft.	<i>Ibid.</i>

Books

THE present State of the Universe, Or an account of, I. The Rise, Births, Names, Matches, Children, and near Allies of all the present Chief Princes of the World. II. Their Coats of Arms, Motto's, Devices, Liveries, Religions and Languages. III. The Names of their Chief Towns, with some Computation of the Houses and Inhabitants. Their Chief Seats of Pleasure, and other Remarkable things in their Dominions. IV. Their Revenues, Power, and Strength. V: Their respective *Styles* and *Titles*, or *Appellations*. VI. And an Account of the Common-Wealths, relating to the same Heads. To this 4th Edition continu'd and enlarg'd, with several *Effigies* wanting in the former Impression, as also, the various Bearings of their several Ships at Sea, are added their several Territories, which are distant from them in other Parts of the World.

A Pocket Companion for Gentlemen and Ladies. Being a true and faithful Epitomy of the most Exact and Ample Historians of *England*; containing all the material Particulars in every Reign of the *English* Monarchs, from *Egbert* to her present Majesty, being 884 Years. By Captain *Ayliffe*. With 49 Copper Plates curiously engrav'd, being the Effigies of every Monarch.

A Military Dictionary. Explaining all difficult Terms in Martial Discipline, Fortification, and Gunnery. Useful to all Persons that Read the Publick News, or serve in the Armies or Militia for the true understanding the Accounts of Sieges, Battels, and other warlike Expeditions, which daily occur in this time of Action. The second Edition, with Additions, and a Copper-Plate, being a general View and Description of the several Parts of Fortification. By an Officer, who serv'd several Years Abroad.

The *Circe* of Signior *Giovanni Battista Gelli* of the Academy of *Florence*. Consisting of Ten Dialogues between Men transform'd into Beasts: Giving a lively Representation of the various Passions, and many Infelicities of humane Life. Done out of *Italian*, by Mr. *Thomas Brown*.

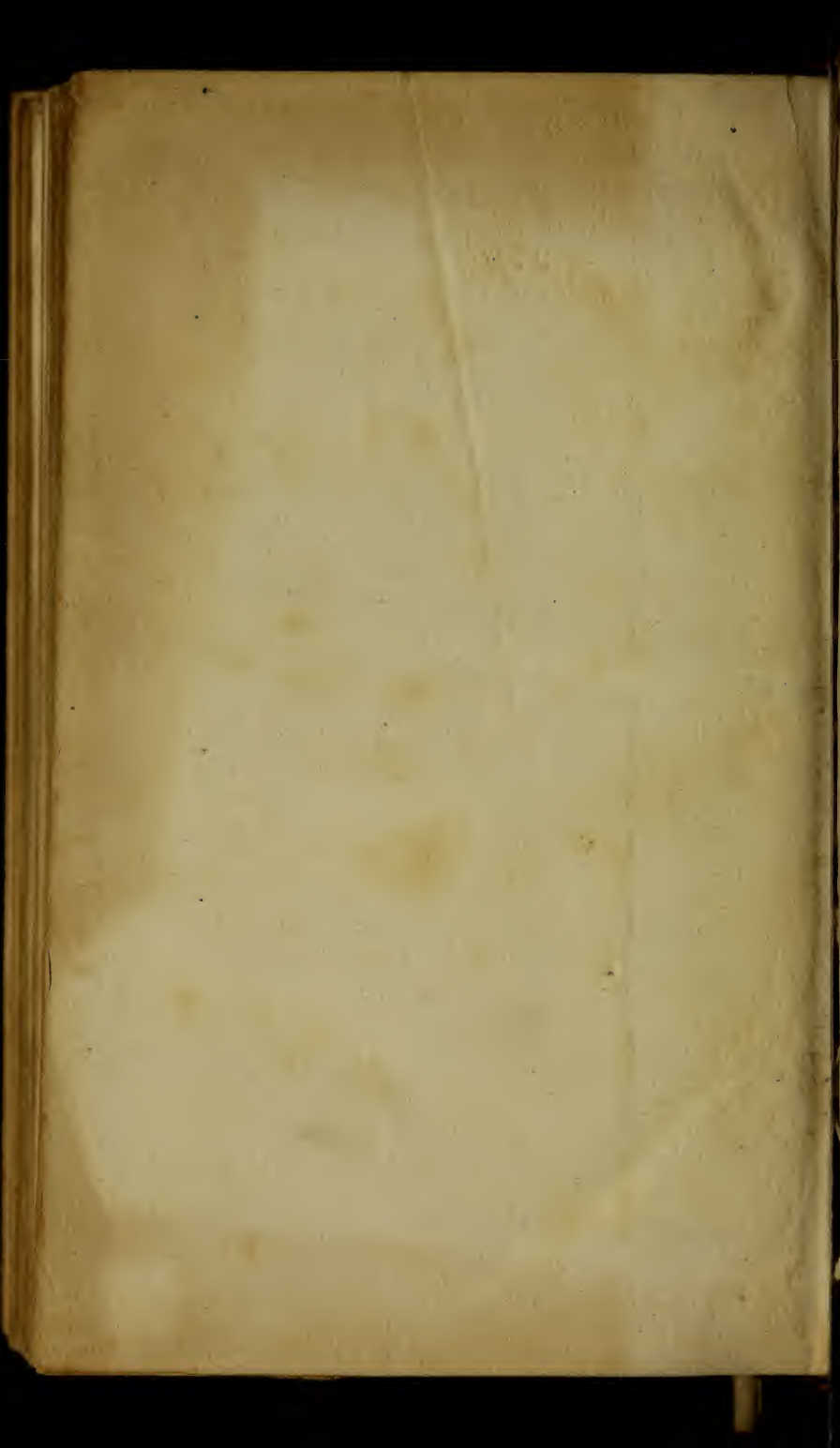
p. 453

Francis le Piper !!
(Caricature)

p. 446 Lely !

p. 465 Robt. Streater

" The compleatest
Drafts-man of his
Time ...



R. De Piles, trans.

van Dyck p. 469

- II Ancient p. 76
- III Roman and Florentine p. 95
- IV Venetian p. 179
- V Lombard Painters p. 214
- VI German and Flemish
p. 248

